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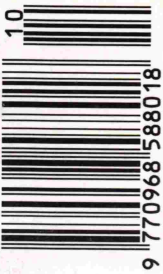
# ANIME UK

MAGAZINE

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# PATLABOR



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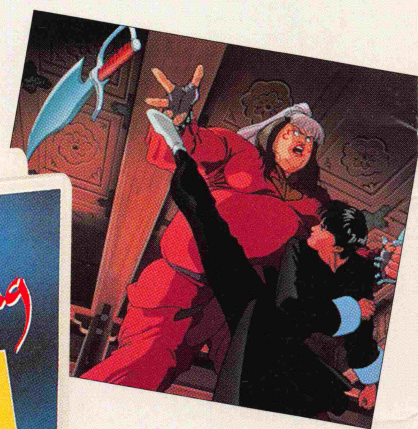
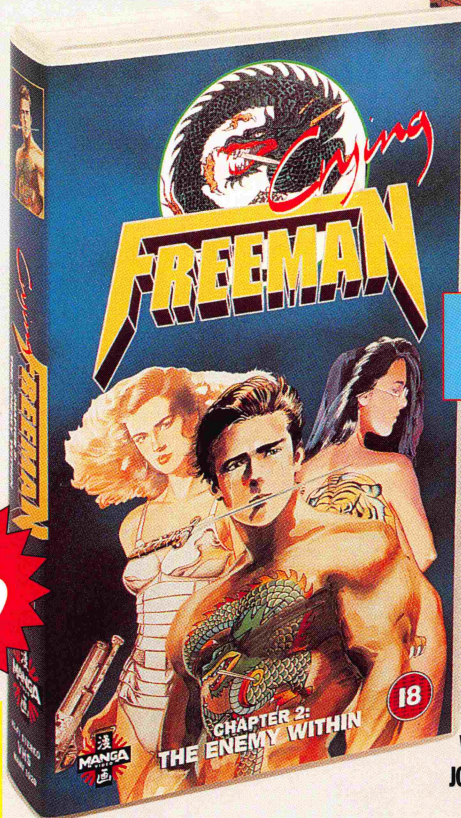
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# ANIME UK MAGAZINE

Front cover by Akemi Takada and Yutaka Izubuchi

Back cover by Steve Kyte

## VOL 2 • NO 5

### HELEN MCCARTHY

#### Editor

is excitedly awaiting the imminent publication of her first book, imaginatively titled ANIME! A BEGINNERS GUIDE TO JAPANESE ANIMATION, due from Titan any day now.



### WIL OVERTON

#### Art and Design

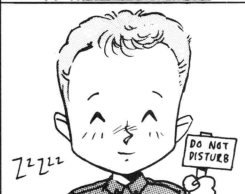
got married to Sue on August 31st and is going round with his head in a cloud of hearts and flowers in the best traditions of shojo romance.



### JOHN SPENCER

#### Layout Artist

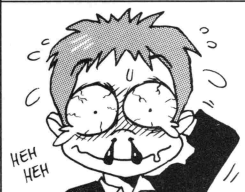
Sorry, that should have been layabout artist, John has joined the team to help us cope with our ever-growing workload. He's a complete and utter lunatic, so he's happy to have found the right job.



### STEVE KYTE

#### Staff Artist

is also going round in a happy daze because there's a new PATLABOR movie out and a new DIRTY PAIR series to look forward to.



### PETER GOLL

#### Publisher

would like it noted that all this relentless jollity is NOT compulsory and he reserves his right to be curmudgeonly at will.



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Thanks this issue go to:  
John, for making the leap from PC to Mac and for secretly confiding in us that he just can't get enough Sailor Moon. Go on John, do that Usagi-chan impression again!

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### KONNICHIIWA!

It isn't only American fandom that's planning conventions in 1994.

In our own small way, we have big ambitions too.

We now have two well-established conventions here in the UK - one in Birmingham, one in Sheffield. London, however, has no fan events of its own. Since we live in London, we thought it would be nice to have a convention that didn't involve travel. (A four-hour drive to Sheffield may not seem like much compared to a flight to California, but that's before you get stuck on the motorway...)

There are other issues of accessibility besides physical distance - in particular there's the issue of younger fans. There are a huge number of twelve to fourteen year old fans out there - articulate, intelligent, nice people - who are excluded from the existing weekend conventions. We thought it would be nice if there was an event where they could join in with the rest of us to enjoy anime. And what about those who can't spare the time - or the cash - to go away for the weekend?

So we're going to organise a convention ourselves, here in London. ("Hey, why don't we put on a show right here in the barn?") We'll be showing some anime with the kind permission of the companies involved, having talks and various other events, maybe even a masquerade. We're also hoping to invite a very special guest. It'll be a chance to get together with other fans, meet and talk to friends old and new. Because it's only going to be a one-day event it will be cheaper than a weekend con, again making it easier for younger fans to attend. If it goes well, we'll hold more.

It's still such a new idea that we couldn't put any information together before we had to go to press, but we can tell you the date - February 19th, 1994, in central London. For more details, send us a stamped, self addressed envelope or look out for ANIME UK MAGAZINE #11.

See you there!

Yours animatedly

Helen McCarthy  
Editor



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with the kind assistance of Mr Hitoshi Saito



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## 6 U.S. CONVENTION COVERAGE

By Helen McCarthy

It all starts here - put on that Lum t-shirt, check that wallet's full for the dealers room and join us on a whirlwind tour of the faces and events at this year's American anime conventions. Interviews, gossip and pictures give you the feeling of being there without the expense of the tickets!



## 18 ANIME A-Z By Steve Kyte

N brings us to the halfway point with Nagai and NewType

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One of the biggest movie releases of the year gets a special all-colour preview.

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An all-girl band of space pirates with an alien super-spaceship? Could this be an anime **Blake's 7**?

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By Helen McCarthy

Forget those football players, we want Dragonball Z.

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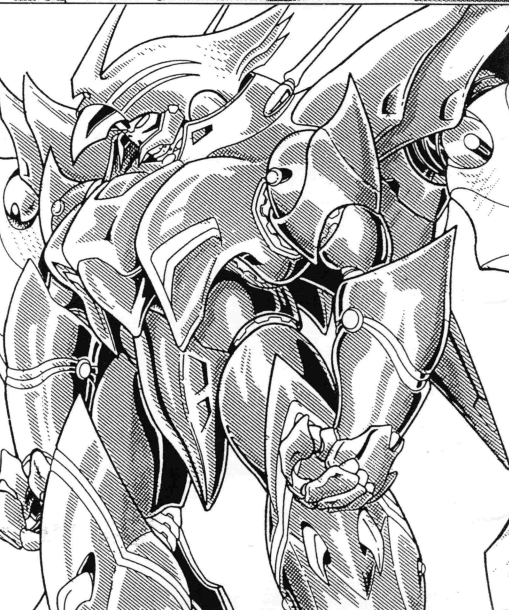
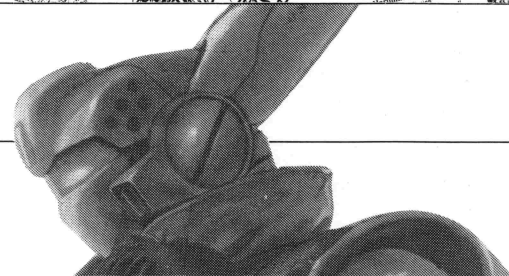
Shops and contacts in a land of televised anime and widely available manga.

## 36 PALLADIUM GAMES By Jim Swallow

Macross II goes RPG.

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## ANIME TOY DISPLAY

A display of anime items from the collection of Richard Brooker will take place on Sunday 17th October at the 400-stall toy swapmeet organised by Barry Potter at the National Agricultural Centre at Stoneleigh in Warwickshire, on the B4113 between Coventry and Leamington Spa. Doors open at 10.30 and admission to the swapmeet is £2 for adults. Richard has about 60 diecast toys and over 40 plastic kits plus a number of other items. As far as we know, this is the first display of anime toys in the UK since the exhibition JAPAN AT PLAY at Milton Keynes Central Library in the winter of 1991, which was part of the Japan Festival and included anime merchandise from a British private collection. See local press for more details or call the Centre on 0203 696969.

## ANIME UK EDITOR LAUNCHES FIRST BOOK

Yes, it's finally here!

### ANIME : A BEGINNERS GUIDE TO JAPANESE ANIMATION

will be launched at ConTaNiMeTed on 23 October 1993. Helen McCarthy's book covers everything a complete newcomer needs to find his or her way around anime fandom and includes a detailed listing of clubs, shops and other sources of anime information and merchandise. For those of you who have gone beyond this stage, it's stuffed with pictures in colour and black and white and has a useful index to all the productions mentioned in the text - admittedly only a tiny fraction of what's available, but we have to start somewhere ... The book is squarebound in fullcolour soft covers and has 64 packed pages for £6.99. The ISBN is 1-85286-492 3. Go buy!

## ANIME UK R.I.P. ?!!

After three years of publication ANIME UK NEWSLETTER is no more. Founded in 1990, the newsletter was the first regular source of anime info produced in the UK. However its subscriber register has been taken over by ANIMEJIN, a new publication from Jonathan Weeks. ANIMEJIN aims to provide the same kind of information and fan contact as the old ANIME UK NEWSLETTER, and welcomes both subscribers and contributors. Send an ssae to Jonathan at 65 The High, Streatham High Street, London SW16, for more information.

## CALIFORNIA COMPETITION

We've collected a clutch of goodies from the two US conventions and it seems only fair to let our subscribers have their share! There's a terrific model battlecruiser from ZENTRAEDI DEPOT, a signed photo of Hayashibara Megumi looking SOOOOOO cute, a TETSUWAN ATOM paper fan, a Minky Momo memo pad and sweetie pack (not fair! I want this!! - Wil), and a set of PROTOCOLTURE ADDICTS Anime Tour 93 "OTAKU" badges showing a comical chara proclaiming his otaku status to the world. What do you have to do to get your hands on one of these prizes? ABSOLUTELY NOTHING -providing you're a subscriber to ANIME UK MAGAZINE. On 30th November, Lynn (the truly incorruptible member of the team!) will draw five subscriber numbers at random, and the prizes will be despatched to the holders of those five numbers. So if you aren't a subscriber and you want to join in, fill out the form in this issue now! (If you don't want to cut your magazine, a photocopy will be fine.) And watch these pages for more subscriber offers

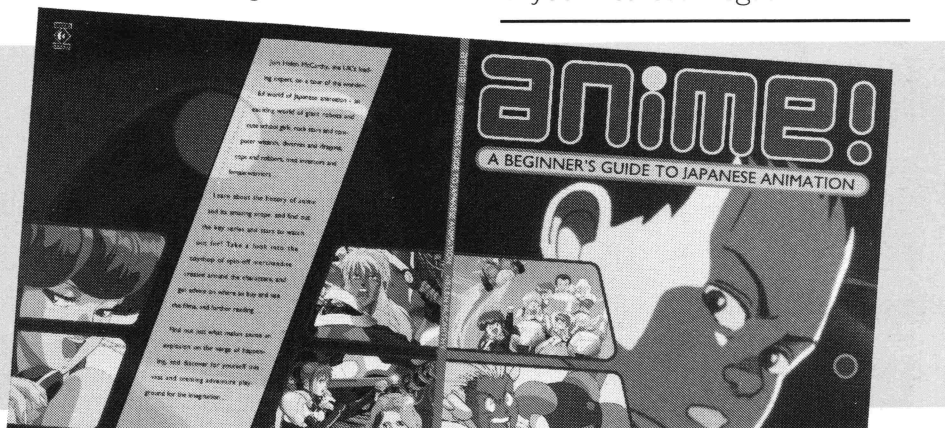
## USMC LATEST

US MANGA CORPS has a clutch of exciting new releases, including our

back-cover featured item - the US RENDITIONS version of OUTLANDERS, English-dubbed and available on NTSC videotape for \$24.95. On laserdisc, AREA 88 acts II and III and two RUMIC WORLD titles, MARIS THE CHOJO and THE LAUGHING TARGET are among the September and October releases, all English-subtitled and priced from \$35 to \$50. Ask your friendly local sf shop if they can get these on import, or try writing to the US retailers in this issue's massive American anime directory

## IT'S A MIRACLE! NEW ANIME LABEL LAUNCH

Kiseki Films - the name is the Japanese word for "miracle" - launches its range of "spectacular, mind-blowing and fantastic full length fantasy sci-fi features and shorts" on 4th November 1993 with two titles sold exclusively through Virgin Megastores. The plan is that after three months this new Japanese animation label rolls out nationwide. Meantime look for its distinctive rising-sun logo in your nearest Megastore.



## AN APOLOGY

Between December 1992 and April 1993 ANIME UK MAGAZINE published an article on the MOBILE SUIT GUNDAM universe. The article was in three parts and appeared in issues 5, 6 and 7.

In May 1993 the Head Office of SUNRISE, Inc., in Tokyo, requested us not to publish any material on MS GUNDAM without their written permission, owing to licencing negotiations in certain territories. We willingly undertook to comply with this request in future.

However, we understand that our earlier publication of material relating to MS GUNDAM has caused embarrassment for SUNRISE, Inc.. We wish to apologise without reservation for any difficulty we may have unintentionally caused the company or its officers by the publication of material on this title in ANIME UK MAGAZINE.



In this edition - New releases! • Magazine checks • Used underwear shops?!!!

This month we scanned NEWTYPE 9 and ANIMEDIA - the verdict is, stick with NEWTYPE. While ANIMEDIA has a cute little page of free stickers and a booklet about Musekinin Kancho Tyler, the overall content of the magazine isn't up to NEWTYPE standards, and neither is the poster: doublesided, Shampoo (4) and Papua-kun versus the NT B2 size V-GUNDAM.

## IDOL DEFENCE BAND HUMMINGBIRD

CD FIRST FLIGHT - mini-drama and pin-up! TYCY-5311 2000 yen, on sale now. OST TAIYOU TO HADAKA!! TYCY-5316 3000 yen B4 cut-out cutes present! The five girls are: **Yayoi** (short brown hair, blue eyes, wears Green), **Satsuki** (short black hair, Red), **Mina** (youngest, bunchies, Yellow), **Kanna** (long black hair, Blue) and **Uzuki** (long wavy brown hair and brown eyes, Orange). All of them seem to fly brightly coloured aircraft and ooze cuteness in ridiculous quantities. Video: 1 Sept TA4479S, 50 mins 7000 yen. Special box, TA4499S 50 min + 45 min, 10,000 yen. The special is both the anime and the live concert video. The special is both the anime and the live concert video. Laser disc: 1 Oct, TLL2448.

The big story of the month has to be Patlabor 2 The Movie, which came out here on August 14. NewType has a nice long article on it. (see our own preview in this very issue!)

## VICTORY GUNDAM

a close-up of characters and mecha. Lots of them, very interesting if you are a gun-damianiac. If you want to know about them, buy the magazine yourself.

## BISHOJO SENSHI SAILOR MOON R

Chibi-Usa's Diary. This is horribly cute. I'm waiting for someone to make a parody in which the sailor Senshi get completely toasted by some horribly belligerent enemy who took advantage of the fact that they have this ridiculous song and dance routine to accidentally dice them into small cubes - Tuxedo Mask too! If one is prepared to look, and one doesn't have to look too hard, there are plenty of Sailor Moon-related manga. Lunatic Knight, Moon Fantasy and the likes, featuring scenes reminiscent of Barbarella

and Sex Education videos like they always talked about at school. (Hey, I went to a boys' grammar - sorry!)

## Ano ne! BLUE SERA wa nan-to-imi?

As a complete aside, the police raided a couple of BLUE SERA shops in Tokyo on 11 August and cautioned quite a few schoolgirls. The name, supposedly a concatenation of BLUE and SAILOR, from the colour and style of schoolgirl uniforms. Not BLUE SELLER, which sounds like an excellent name for a licensed sex shop and more reasonably described their trade.

(Time to think about bringing out that blue censor's pencil, Helen!)

These shops sell used girls' uniforms and underwear. A pair of used knickers fetches around 1000-3000 yen. Expect to pay more if you want them complete with a photograph. Uniforms of famous name schools fetch high prices, some were seen selling for 300000 yen! (Yes, that's five zeros!) "We are not supposed to wash them" one girl was quoted as saying. Investigators were reported as being flabbergasted<sup>2</sup> when one of the girls demanded to know what was wrong with selling her underwear ...

The police, nosy as ever, see these places as hotbeds of subversion and truancy. They busted them on the grounds that their pawn-shop licence did not cover used underwear!

Hmmm. Back to the story, you can't possibly be interested in this.

## BIG WARS SF

Battle Animation. 25 Sept on sale, VT & LD 68000yen Vistavision. CD 28000 yen. Aliens, robots and the like. Very good stuff if you like explosions. It even has the necessary sex and robots for the fanatic.

## MUSEKININ KANCHO TYLER

retrospective. Obviously this series was popular, I can't imagine why; perhaps it was all the in-jokes, the comic moments. If you collect the LDs or VTs of the series, you will find an extra music clip on the end of each. Some are pleasant, some are good and others are merely hilarious; L5 has Tyler-Gar on it, featuring Cryburn doing Superman imitations while SD characters run around.

## TOKYO BABYLON 1999

(after 5 years) Complete with a couple of lovely CLAMP pictures by Mokono Apapa (CLAMP) and Takeshi Okazaki (formerly of CLAMP). 21 Aug, 7800 yen VHS only. Live Action. Also, XX (Double-X), 21 Nov, 4800 yen, OAV.

## NEW VOTOMS

from Sunrise. Four part series. VT releases: Dec, Feb, Apr, June. LD releases: Jan, Mar, May, July. TYLY 1122-25.

## SONIC SOLDIER BORGMAN 2

release 1 Oct, 3 parts. It is 2058 AD. The lead Cute is now now a young woman called Sara and she is best described as a leggy redhead with an attitude. Other characters are the hero, Ken, Chuck Seager - some sort of professor, Coates, Eliza and a real bad dude called Master. The CD comes out on 25 Aug and comes with a CG poster! TYCY-5317.

## EIGHT MAN AFTER

New series based on a classic. 4 parts, each 29 min and 4800 yen. VT1 21 Aug, BES 886. VT2 and LD1, BEAL 591, 24 Sept. VT3 and LD2, 21 Oct. VT4 and LD3, 22 Nov. LD4, 17 Dec.

## DOMINION

21 Oct, 25 min VT and LD, BES 926, BEAL 617, 4800 yen. Also re-release of **APPLESEED** and **BLACK MAGIC M(ARIO)-66** with new jacket design. 3800 yen.

## ORGUSS 02

animation by J.C.STAFF. Starting in October? **FORTUNE QUEST** from October, 4 parts

## NINGYO NO KIZU

50 mins 24 Sept 9800 yen - very expensive! Sequel to NINGYO NO MORI, part of Rumiko Takahashi's Rumik World series.

**A-GIRL** 25 sept, 4900 yen, shojo anime.

## OH NO! Bannou Bunka Neko Musume 2!

New original story! 3 parts, 22 Dec, 5800 yen ...

1 • Literally SUN and Naked - 'Naked in the Sun'  
2 • When were your flabbers last gashed? Call Gabberflasters Anonymous ...)



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**ANIME UK**  
MAGAZINE



# SUMMER IN THE



You want cute? We give you cute!

We arrived in the middle of what even the locals described as a warm spell, the temperature veering between the high nineties and low hundreds, the sky an unvarying, cloudless blue.

For various local political reasons, from which both sets of hosts courteously shielded us, there were two conventions just a few miles and a week apart - good for out-of-state and overseas visitors, perhaps not so good for the local fans, who had two big events to work or attend in a very short time, and the dealers. In the end, though, the politics stayed in the background and the anime was the most important thing, and we had a whale of a time at both conventions.

The sheer scale of American fandom was a surprise. At both conventions, a big attendance from US subbing and dubbing labels and anime publishers, lots of fan club tables, and a huge dealers room stuffed with goodies gave evidence of a large, lively and diverse body of people supporting their interest in anime, voting with their dollars as well as their feet to increase awareness of anime in the USA.

So what went on? Well, both conventions had guests, art shows, masquerade, panels, talks, parties, a dealers' room, and of course, anime showings. Both cons ran two channels of anime on the hotel's internal tv system, duplicated in viewing rooms for non-resident attendees, and both had screenings of major items apart from this. ANIME AMERICA had an exhibition of original Tezuka artwork courtesy of Tezuka Productions and a whole room devoted to dojinshi from Tokyo's famous COMIC MARKET, plus a 35mm film programme including, among other items, the US premiere of PORCO ROSSO, and another US premiere on video with KITTY FILM's showing of their English dub of THE ENEMY IS THE PIRATE, re-titled GALACTIC PIRATES. ANIME EXPO also excelled on premieres with the first screening of GIANT ROBO 3 anywhere in the world and the first Western screening of the live-action ZIERAM, while the USA contributed the premiere of the new TENCHI MUYO subbed version.

ANIME EXPO's main problem was massive guest fallout; Mikimoto had given warning of possible schedule problems so his cancellation was no surprise, but to lose Kitazume, Kikuchi and Nirasawa would be a serious blow to any convention. Their final Guest of Honor lineup was Amemiya Keita (artist director, GUNHED, ZIERAM), Takayuki Takeya (modeller, CREATURE CORE), Scott Frazier (the first gaijin to make a career in the anime industry), Imagawa Yasuhiro (director, GIANT ROBO, Aura Battler Dunbine), Kobayashi Makoto (mecha designer), Tahara Masatoshi (producer, LEGEND OF GALACTIC HEROES) and Carl Macek of STREAMLINE PICTURES. ANIME AMERICA had Sonoda Ken-Ichi (chara designer BUBBLE GUM CRISIS, RIDING BEAN, etc etc etc), Takachiho Haruka (writer, DIRTY PAIR, CRUSHER JOE, founder of STUDIO NUE), Monkey Punch (cartoonist, creator LUPIN III), Hayashibara Megumi (voice artist, Ranma-chan, Pai, Ai Amano) and Adam Warren of DIRTY PAIR comic fame, in

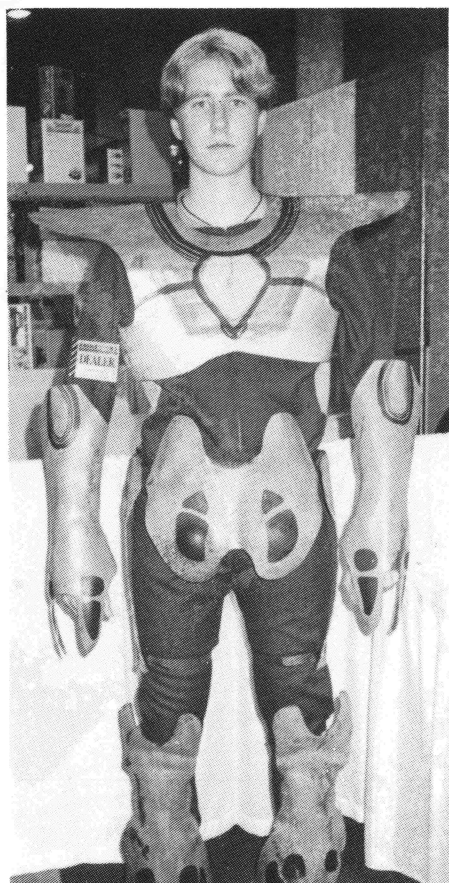




# CITY

attendance, with Manabe Johji absent. Both cons also had a number of other guests from the Japanese and US anime industries.

There were so many thrills at these conventions that it's hard to pick out the best moments. Watching the artist guests sit patiently for over an hour at a time, sketching pictures for the long lines of waiting fans; combining a crash course in American beer with good conversation in the hotel bar; seeing the best Ryo Saeba clone ever and a stunning ringer for Terasawa's Midnight Eye Goku all in black leather; wandering along the artists' alley looking at the fine work done by fan artists on show there; rummaging through piles of cels in the dealers' rooms; inventing masquerade award names with fellow-judges Trish Ledoux and Scott Frazier; meeting people I'd only written to or read about - it was all terrific.



No security problems with a Zentraedi warrior on guard in the Dealers Room!

I'd recommend anyone to go to one or both cons next summer. ANIME AMERICA has already secured Nagai Go as one of its Guest of Honor and may return to the old ANIMECON haunt, the Red Lion Inn. ANIME EXPO is considering an event at the Disneyland facility at Anaheim in Northern California. For details and registration fees, send a self-addressed envelope and two IRCs to the addresses in our American Directory.

完



Sonoda Ken-Ichi



The Dirty - oops, sorry, Lovely Angels!



Sonoda-san drew this sketch especially for the readers of ANIME UK



# THE VOICE OF ANIME - INTERVIEW WITH Hayashibara Megumi



**Despite her youth, this charming actress is a voice artist of considerable experience. Her first role was in MAISON IKKOKU in 1985 - a very small part, since her character is heard offscreen in episode 1, but never appears! Her first on-screen chara was also in MAISON IKKOKU, when she provided the voice for Yosuke-kun. Her most famous role is undoubtedly that of Ranma-chan, but she also voiced Pai in 3 x 3 EYES, Ai Amano in VIDEO GIRL AI, Minky Momo in the latest movie, and a host of other characters. She is also a popular singer.**

The interview involved reporters from V-MAX, ANIMAG and ANIME UK MAGAZINE, and the translator was Miyako Graham.

*Q : You have two careers, as a singer and an actress. Do you see yourself taking any new directions in the future?*

HM : As a voice actress, I can do anything

I can be a boy, a girl, a very small child, an animal, anything at all. I want to devote my life to this work.

*Q : Which of your roles has taken you most time to prepare for?*

HM : They are all about the same. At first, each new character is difficult for me, but it gets easier in time. For example, working on a TV series, for the first six or seven episodes it'll be difficult, until I'm used to the character.

*Q : Have you any favourites among the characters you've played?*

HM : (laughing) Each one is like a child to me - I like them all! But, if I had to name a favourite, it would be Kwak the duck, from a series called AHIRU NO KWAK by Telescreen and Visual 8. Kwak was the lead character of a story which told about the effects of apartheid through the lives of ducks - two colours of ducks, black ones and white ones - goats, and sheep. There is also an environmental message in the story. Kwak is a white duck, a boy



duck, and I play him from the egg to his marriage. He marries a black duck so it's a mixed marriage. The story was originally written by a Dutch writer and when the series was shown in Holland, it was more successful than in Japan! It won an award there. I also sang the opening theme and the end song.

*Q : Do you have any favourite writers, as an actress?*

HM : Not really - it depends on the story itself; if a script is good, I'll be happy to play it.

*Q : How long does it normally take before you see work you've recorded on the air?*

HM : The very shortest time from getting the script to seeing the work on tv is about three weeks, but it sometimes takes longer. The voice artists record the dialogue first, then the BGM track is mixed in and finally the sound effects are added - explosions, street noise, footsteps and so on.

*Q : Do you record over the finished animation?*

HM : Sometimes, but companies can't always afford to wait until the finished animation is ready before starting the dubbing, so I might have to work off a black and white animation track. The very worst case is when companies with very low budgets want the voice acting and production carried out at the same time. Then we might not even have pictures to work to, just a blank strip with blue or orange lines, and the director will say "Just read your line when the orange line shows"! I might not even see a picture of my character before recording, or know how many people my lines are addressed to, or who those characters are. The voice artist has to try and make the character live, whatever the problem.

*Q : Do you ever get any free time?*

HM : Like any actress, I hope not!  
(Laughs)

*Q : Do you have any hobbies? Music, for instance?*

HM : Really, my work is my hobby. I enjoy music - all kinds, pop, classical, it depends on my mood - but my work is my greatest pleasure.

*Q : Are there any other Japanese voice*

*actors you particularly admire?*

HM : I greatly admire all those voice actors who go on working into old age, improving their skills. When I worked on PATRAASCHE : A DOG OF FLANDERS playing Nello, the role of the grandfather was played by Seizo Kato-san, who also played the father in CHOJIN NO HOSHI in the sixties. I admire his work, so working beside him was very heartwarming and touching for me.

*Q : Did you think you'd become so popular as an actress?*

HM : No, not really. I'm very shy and I don't like to be in the public eye. The level of recognition here in the USA has really surprised me. One of the best parts of being a voice actress is that people don't recognise my face - I'm very content when people don't recognise me! I'm happy to make contact

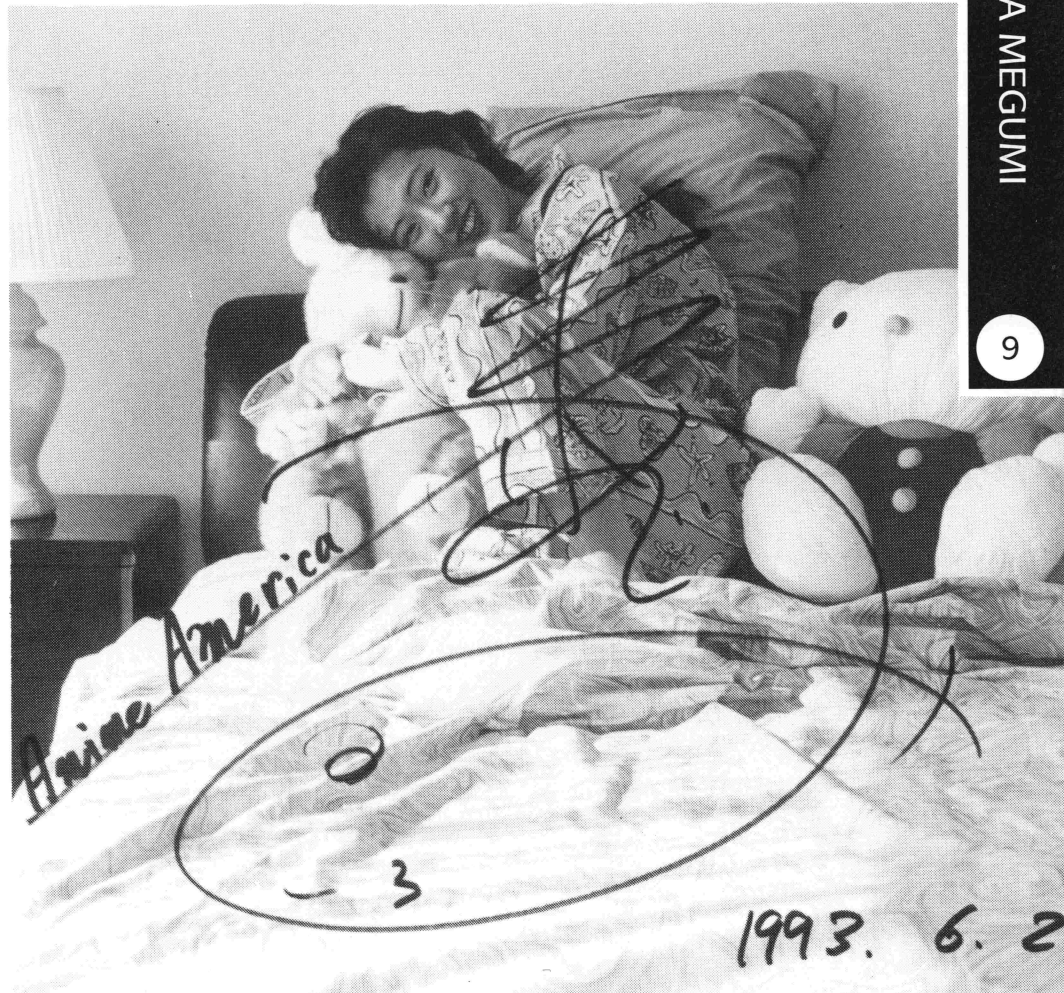
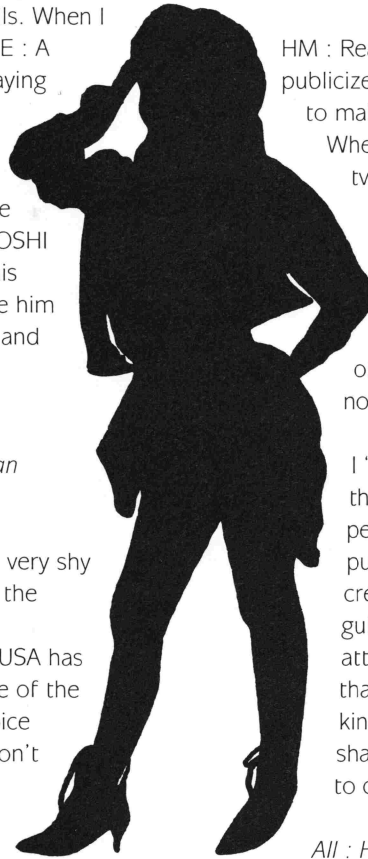
with people just through my work.

*Q : Have you any message for your Western fans?*

HM : Really, I don't think I should be publicized this much! My role is just to make the character believable. When I was a little girl watching tv, I used to love a character called Sally-chan, a little witch - not the voice actress but Sally-chan herself. Now, when I work, I want people to think of the character I'm playing, not of me personally.

I'd like to remind everyone that anime is not just one person's work - a lot of people put their time and effort into creating anime. I feel quite guilty being at the centre of attention like this - I want to thank everyone for being so kind, but the credit should be shared with everyone who helps to create anime.

*All : Hayashibara-san, thank you very much!*





# THE WRITER'S

# Takachiho

**Founder of STUDIO NUE, creator of CRUSHER JOE and DIRTY PAIR, renowned novelist, Takachiho-san is one of the foremost writers in the anime industry.**

*AUK : Is it true you started your writing career because of a dare? You were complaining about the lack of good sf novels, and someone challenged you to write one?*

TH : I know it says that in the convention book, but it's not correct. In 1973 when I was still in college I set up STUDIO NUE. My first job was as a mecha designer on ZEROTESTER. We also worked on projects like RAIDEEN and UCHU SENKAN YAMATO. Back in high school I actually wanted to be a manga artist, but I wasn't very good at drawing so I gave up on that ambition! I had lots of story ideas but they weren't the kind of story that was fashionable then. Until 1976, the mainstream of science fiction writing in Japan was influenced by the great American writers of the 50s, like Asimov and Heinlein, and Britain's Arthur C. Clarke, and space opera wasn't so popular; then in 1976 when STAR WARS came out, suddenly space opera was popular again. It occurred to me that now publishers might be ready to accept stories that were pure entertainment, so I pulled out my old notes, went to work and finished CRUSHER JOE in two weeks. Now, I probably couldn't do it in two years!

*AUK : What do you think are the most important elements of a good science fiction novel?*

TH : It's absolutely vital that it has a solid structure with logical rules. The science fiction writer must start from what we know about the laws of nature, and then speculate from there what might happen in the future he's trying to create. If the inherent rules of its universe are not adhered to in a science fiction story, it looks very strange.

*AUK : When creating characters and settings for your work, what do you look for?*

TH : You have to use some contemporary things and ideas because you're writing for a modern audience and they have certain expectations and prejudices. Also it's very difficult to speculate what the future might be - for example, you can't say how food or clothes might change because not just technology but fashion and economics will affect these things. It's always hard to get the right mix of fantasy and reality.

*AUK : What is your own favourite of all your work?*

TH : I'll always have very strong feelings for CRUSHER JOE, because it was my first original work. I believe the CRUSHER JOE OAV ASSHU is my best work to date, because I think the mix of science and action is very good, and it's also good visually.

*AUK : Which writers do you most admire?*

TH : My own favourite sf authors are Arthur C. Clark and Robert A.



# CRAFT - INTERVIEW WITH

# o Haruka

Heinlein. When I'm actually writing, I use the Japanese writer Mishima Yukio as a reference.

*AUK : Mishima's work in translation is popular with many people in the UK.*

TH : Mishima's work is very attractive because, as well as having outstanding literary quality, it has drama and action. Among anime and manga writers, my favourite is Miyazaki Hayao, and for movies, Kurosawa.

*AUK : Is there any other anime work that excites you at present?*

TH : Yes, there's a very interesting tv piece called IRON RIGER. It's a children's show, the robots do sports. I like it because of the "dumbness", that wacky feel that childrens' shows sometimes have. I actually watch a lot of anime on tv, up to 10 shows a week, but I need to watch it as reference material, so it's a bit different than watching as a fan! I also like to look out for people who do good work, art directors and so on.

*AUK : Can you tell us anything about your current project, or future projects?*

TH : Studio Nue mainly does mechanical design and proposal work these days. We've done things like mecha design on CYBER FORMULA. There isn't so much money about now because the economy isn't so good, so although we do a lot of proposal work there's less opportunity to make new projects - still, we hope to get some original work through.

Right now we have a new 6-part DIRTY PAIR OAV series, with a new setting and all new plots. It's still so new that a lot of decisions haven't yet been taken. Kei and Yuri will be seventeen year olds and Mughi will be more like an ordinary cat, not a genetically engineered alien. We haven't decided yet whether he'll be the same size as a cat or bigger - that's all being done when I get back to Japan.

*AUK : Do you have a message for your many, many British fans?*

TH : I'm very glad that you enjoy my work. I've been pushing Sunrise to put out subtitled or dubbed versions of my work for non-Japanese speaking audiences, because I want everyone to be able to enjoy anime and manga. I'm coming to the World Science Fiction Convention in Glasgow in 1995, so I hope to meet some of my British fans there!

*AUK : Takachiho-san, on behalf of all your British fans, thank you very much.*



高千穂遙



# PORTRAIT OF THE ARTIST

**MONKEY PUNCH is best known to Western fans as the creator of LUPIN III. His career in the manga industry spans many years and his recent creations have included THE RESCUE KIDS, a childrens' tv series for Tokyo Movie Shinsha. He is an absolutely charming man, always smiling and full of vitality, and made a great impression on everyone at ANIME AMERICA. The translator for this interview was Frederick Schodt.**

*AUK : You may not know that you have many fans in Britain.*

*MP : I'm very surprised to know that, and very flattered.*

*AUK : LUPIN III is a marvellous creation. What first attracted you to the Arsene Lupin books, and what made you decide to create a character based on them?*

*MP : I first read the books in junior high school, in the 7th grade when I was thirteen. Even now I remember how humorous they seemed at the time. Then, about 25 or 26 years ago, I was asked to create a story for a new magazine. 007 and spy stories like that were very popular in Japan at the time, and I'd been thinking about creating something related to the old Lupin character. I decided it would be interesting to combine the two, Lupin and 007, and make a modern story. The result was LUPIN III.*

*AUK : Of your other works, do you have any personal favourites?*

*MP : Among my other works for adults, my favourite is Isasahu Ippan - that*

*translates roughly as "staying one night and eating one meal", a way of returning hospitality - it's a Yakuza story. It has no words at all, only pictures.*

*AUK : So it could be read in any country?*

*MP : Yes, that's right. There was even an American publisher interested in bringing it out, but that didn't come to fruition.*

*AUK : That's a pity. Are there any other manga artists whose work you especially respect or admire?*

*MP : There's no particular manga artist I respect more than any other, but there are so many young artists who make inspiring use of new techniques, things I would not have thought of myself! I am often inspired by them. I personally consider all other artists to be my teachers, and part of my job is to learn from everyone - not by imitating them, but by being inspired.*

*AUK : What about writers? Are there any you especially admire?*

*MP : Definitely Tezuka-sensei. He created wonderful stories. Because of his influence I plunged into manga, and I think probably all of my generation were inspired by him.*

*AUK : Do you perceive any difference between American and Japanese comics?*

*MP : I think the process of producing a comic is very similar, but for me it's easier to understand Japanese people, because I understand the lifestyle and culture. It would be very hard for me to create work for American or British audiences because I don't understand your cultures. In*

*writing for the Japanese audience, there are all kinds of small taboos and customs involved, which we as Japanese writers naturally know; I'm sure it's the same in the USA and UK, but there I wouldn't know what to do and what to avoid! So I might get into all kinds of trouble because I didn't understand ...*

*AUK : What are you working on at the moment?*

*MP : I'm fulfilling a longterm dream. I've always wanted to create my own version of the writer Richard Burton's version of the Arabian Nights, and now I hope to bring this about. There was a 12 volume series of Burton's Arabian Nights published in Japan in 1929, known as Chuohkoh. I've been referring to this and writing a story based on my own interpretation of it. I hope that it will be published at the end of this year - one volume every month for 12 months, just like the 1929 edition.*

*AUK : Monkey Punch, it's been a great honour to talk to you, and a great honour to have Mr. Schodt translate for us. Thank you both very much indeed.*

*NOTE : I was rather awed to have Fred Schodt, whose work I've admired for so long, translate for this interview, and very impressed by the skill and sensitivity of his translation. It was a lovely surprise when, at the end of the interview, ANIME AMERICA and FACE committee members Jeff Seigal and Greg Scanlon came into the Press Room to present him with the first ever Osamu Tezuka Award. He'd missed the awards ceremony to work on this interview!*

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# INTERVIEW WITH MONKEY PUNCH





**KITTY FILM is generally known as the home of Takahashi anime, but there's a lot more to KITTY, as Tahara Masatoshi and his team came to tell us. KITTY held a series of panels at both conventions which were among the most rewarding items on the programme - and not just because of the prize draws for KITTY cels held at each panel! The discussions were interesting and the fans present really appreciated the opportunity to put their views directly to a major anime company, ask questions and make comments.**

Tahara-san, producer of LEGEND OF GALACTIC HEROES, introduced KITTY's latest project - GALACTIC PIRATES, the title given to the English-dubbed version of OAV series THE ENEMY IS THE PIRATE.

This six-part action-adventure OAV with a science fiction setting is based on a story

KITTY also has a wide range of new projects coming up in the near future. Apart from the new 6-part RANMA 1/2 OAV series, there are plans for a new YAWARA! project, with further adventures of Japan's most popular judo girl, and an anime version of the popular manga GENKI, currently running in SHONEN JUMP, is planned.

KITTY have already released 54 OAV episodes of the space epic LEGEND OF GALACTIC HEROES, based on the novel series by HEROIC LEGEND OF ARISLAN author Tanaka Yoshiki, and are now planing a movie retelling earlier episodes of the series, to be released in December 1993 to theatres and in June 1994 on video. A third OAV series will follow in December 1994, bringing the whole story closer to its planned conclusion in episode 104. There has also been some talk of a live action LGH project, but no definite plans have yet been made. There are no plans for a live action RANMA 1/2.

## ***AIMING FOR SUCCESS IN THE WEST***

from the FEAST OF CATS series by award-winning author Chohei Kanbayashi.

The translation was made by an English writer (credited as Dr. D. Shoop) and the dubbing done in England by Atlantic Post Productions, specifically for the English market. Nevertheless, the idioms of the script and accents of the characters are very American-oriented, with feline detective Apollo played as a jive-talkin' Eddie Murphy on speed and liberal use of the kind of words which are not unusual in a bar on a Saturday night, but will raise a few eyebrows at the BBFC.

The action is fast and funny and the series has been specifically aimed for the young adult market. UCORE S.A., who are handling the series in Europe, have not yet selected a label to release the series in the UK but hope to have it on the shelves of British retailers as soon as possible.

KITTY wants to do more US/Japanese co-productions like their recent American tv project T-REX, which was designed in Japan and written by an American team. They feel that this will help them move into the prime-time tv market alongside THE SIMPSONS and REN AND STIMPY, and that as KITTY's name becomes better known to American viewers it will be easier for the company to get its productions on American screens.

The Western perception of "cartoons" as suitable only for children is a barrier to the growth of anime in the USA and UK, but according to Tahara-san things were the same in Japan until about 15 years ago. Then, the audience for anime continued to watch as the children grew into teenagers and young adults, and so the type of programming that can be made has extended to fill the needs of that audience. KITTY hopes to attract that audience in the West, too.

# ANIME DIRECTORY

perfect data for information of anime fan

## CONVENTIONS

### FOUNDATION FOR ANIMATION AND COMICS EDUCATION

(Sponsors of ANIME AMERICA)  
298 4th Ave., Suite 472,  
San Francisco, CA 94118

### SOCIETY FOR THE PROMOTION OF JAPANESE ANIMATION

(Sponsors of ANIME EXPO)  
2425 B Channing, Suite 684,  
Berkeley, CA 94704

### PROJECT A-KON,

The USA's first anime convention  
PO Box 515141,  
Dallas, TX 75251-5141

### KATSU-CON ICHI

The regional East Coast anime convention  
PO Box 11582  
Blacksburg, VA 24062-1582

### MINICON

c/o Minnesota Science Fiction Society,  
PO Box 8297,  
Lake Street Station,  
Minneapolis, MN 55408

## VIDEO LABELS

### A.D. VISION

2709 Chimney Rock,  
Houston, TX 77056  
Video label, SOL BIANCA, DEVIL HUNTER  
YOHKO

### ANIMEIGO

PO Box 989  
Wilmington, NC 28402-0989  
Subtitled videos, merchandise;  
going into dubbing

### STREAMLINE PICTURES

971 N. La Cienega #209  
Los Angeles, CA 90069  
Dubbed videos, merchandise, top quality anime  
cells

### VIZ Video,

440 Brannan Street,  
San Francisco, CA 94107  
Dubbed videos

## PUBLISHERS

### ANTARCTIC PRESS

7272 Wurzbach, Suite #204,  
San Antonio, TX 78240  
Publisher MANGAZINE, American manga

### DARK HORSE COMICS, INC.,

10956 S.E. Main St.,  
Milwaukie, OR 97222  
Publisher, translated and American manga

### IANVS PUBLICATIONS,

2360 Ave De La Salle, #211  
Montreal, Quebec  
Canada H1V 2L1  
Publishers: PROTOCOLTURE ADDICTS,  
MECHAPRESS, games

### PACIFIC RIM PUBLISHING CO.

PO Box 23651  
Oakland, CA 94623  
Publishers of MARKALITE - THE MAGAZINE OF  
JAPANESE FANTASY

### VIZ Communications

440 Brannan Street,  
San Francisco, CA 94107  
Publishers: translated manga, ANIMERICA

### V-MAX

PO Box 3292  
Santa Clara, CA 95055  
Anime zine publishers

## OFFICIAL CLUBS

### KITTY ANIMATION CIRCLE

1-8-5- Yoyogi,  
Shibuya-ku,  
Tokyo 151, JAPAN  
Fan club for all KITTY productions, English  
correspondence OK.

### QUESTCLUB

12440 Moorpark Street, Suite #150,  
Studio City, CA 91604  
Club for ULTRAMAN fans; promotional goodies  
and merchandise

## ELECTRONIC MAIL/BBS

### JAMO (Japanimation and Manga Online)

GENie Information Service, 401 North  
Washington Street,  
Rockville, MD 20850  
TEL 0101 800 638 9636

### MIYAZAKI MAILING LIST

Internet: nausicaa@brownvm.brown.edu

### CAL-ANIMAGE

Internet: fingeranimage@ocf.berkeley.edu  
e-mail: above and bentsai@ocf.berkeley.edu

### ANIME FANATICS BBS

718 966 4047  
Support board for: AXIS, Chibicon, Atlantic  
Anime Alliance

### TFBL BBS

203 226 3565  
Connect: v32.bis

### TEAM H

c/o Uncle Ecchi on Internet  
uncle.ecchi@teamhbbs.com

## FAN GROUPS

### ANIMANIA

c/o Michael Hayden  
17476 Farmcrest Lane  
Northville, MI 48167  
University of Michigan anime club; newsletter,  
yearbook, showings, directory

### ANIME CRISIS

Brian Keesler, President  
2265 Monarch Drive,  
Park City, Utah 84060  
Club, fanzine ANIME CRISIS

### ANIME HASSHIN

PO Box 391036  
Cambridge, MA 02139-1036  
Newsletter THE ROSE, tape library,  
information packs

### ANIME SACRAMENTO

c/o Laurine White,  
5422 Colusa Way,  
Sacramento, CA 95841-2304  
Club, newsletter

### BAY AREA ANIMATION SOCIETY

1318 B Street #107-B,  
Hayward, CA 94541-2944  
Internet: rtm\_iii@holonet.net  
Local meetings, information, tape library

### HOKUBEI ANIME-KAI

PO Box 279  
Botsford, CT 06404  
Newsletter JAPANESE ANIMATION NEWS &  
REVIEW, meetings

### I.L.W.T./ANIME ABUNAI

19 Dover Court,  
San Carlos, CA 94070  
Fanzines inc. erotica

### JAPANESE ANIMATION NETWORK

c/o Roy and Cathy Bruce,  
3612 Seminary Ave,  
Richmond, VA 23227  
Newsletters, information

### JAPANESE ANIMATION SOCIETY OF HAWAII

Florencio Lim Jr., President  
PO Box 22517,  
Honolulu, HI 96822  
Meetings, information, tape library

### N.A.T.O.,

c/o Wes Christopherson,  
5719 44th Ave S.,  
Minneapolis, MN 55417  
Fanzine PSYCHOMMU GAJJIN, meetings,  
information

### NORTHERN OREGON VANCOUVER ANIME (NOVA)

Scott Rose, Jeff Milburn  
10116 NW 29th Ave,  
Vancouver, WA 98685.  
Meetings, information, tape library, newsletter,  
fanzine



## **NICHIBEI ANIME CLUB,**

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APA/Fanzine - anime, Trek, fantasy, cyberpunk

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1981 St. Louis Drive,  
Honolulu, HI 96816

## **SCIENCE FICTION ANIMATION CONFEDERATION,**

c/o James Meier,  
9135 Alexander Road,  
Batavia, NY 14020

## **SDF-3WA Anime Club,**

c/o Joe Carr,  
3550 Cromart Ct. N.,  
Fort Worth, TX 76133

## **SUMMER SIDE**

Alec Orrock  
24161-H Hollyoak,  
Laguna Hills, CA 92656  
Newsletter, information, directory, meetings

## **ARTISTS/ CRAFTSMEN**

### **ANIME-SILKS**

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Tel 312 338 2971  
Hand painted, individual t-shirts, fully washable

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2400 Turnagain Parkway  
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Rahway, NJ 07065  
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### **FEY GRAPHICS**

John E. Scharman  
3960 9th Ave. #4  
San Diego, CA 92103-3200  
Illustration

### **MANGA PLUS**

John Ott  
14640 Clymer Street,  
Mission Hills, CA 91345  
Illustration, manga translation

## **NEIL NADELMAN**

68 Pearson Road #2  
Somerville, MA 02144  
Translator

## **RICH SCHLEIFER**

12700 NE 8th St. E210,  
Bellevue, WA 98005  
Illustrator

## **TEMPLE STUDIOS**

3 Margo Lane  
Vallejo, CA 94590  
Tel 707 552 2547  
Illustrators (Phil and Peter)

## **SHOPS**

### **ANIMATION PLACE,**

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# AROUND THE DEALERS ROOM

Both conventions had very similar dealers' rooms - not too surprising as they were so close together and many, though not all, of the stallholders attended both events. There were stands for the USA's major professional anime video producers and magazine publishers as well as several of the fan clubs and, of course, the dealers themselves. Most of the people we spoke to were happy to handle mail order from the UK and Europe, and if you look in the directory you'll find enough names and addresses to keep your wallet empty and your collection growing for the foreseeable future.

Best of the cels came from Nikaku Animart, Anime King and Streamline Pictures. Streamline's stock was more at the Rolls-Royce end of the market - stunning cels and prices to match - but there were plenty of stallholders with boxes labelled "Cels \$5" to keep the impecunious happy, though you wouldn't find a Deedlit or Katsumi Liqueur in there. Top characters, as you'd expect, fetched top dollar.

Nikaku and KIMONO MY HOUSE seemed to have the best general anime stock - toys, stationery and so on - and MIKADO LASER JAPAN had a mouthwatering selection of laserdiscs from their store in San Francisco.

There were also a number of smaller concerns with interesting products. One of these was ANIME-SILKS, who do

original handpainted t-shirts of anime characters and mecha. Every one of these is a work of art, but unlike your average work of art they're fully machine washable - we spoke to a number of fans who've been wearing their ANIME-SILKS at conventions for a couple of years. They'll do shirts to your individual specification but they also maintain a stock of popular charas ready to mail.

ZENTRAEDI DEPOT are a new venture set up just last year after ANIME CON, when founder Ryan Moore and his team noticed that there was very little MACROSS and ROBOTECH merchandise available, and what there was came at very high prices. They decided to produce and sell MACROSS and ROBOTECH-type models at prices people could reasonably afford, both for display and collection and for use in role play gaming. Their line includes 5 different ships from the MACROSS movie and TV series, 2 ships from MACROSS 2, and, stepping outside the MACROSS universe, Kahm's yacht from OUTLANDERS, some NAUSICAA ships and some of the aliens from GUNBUSTER.

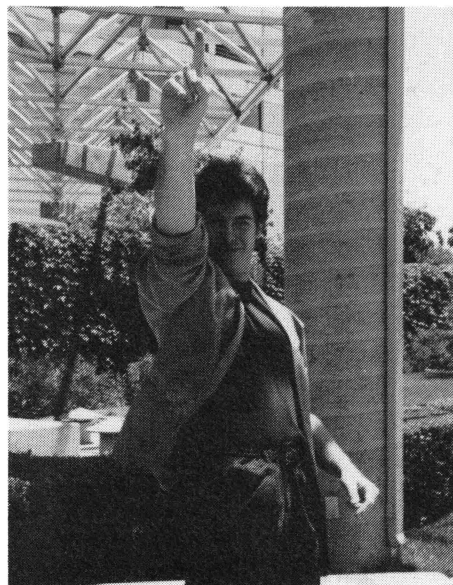
The team produces clay originals for each model from which moulds are made in latex, and each model is individually cast

from these moulds in resin. Ever since last year's convention they've been hard at work to produce their stock of handpainted models, each in its neat green bag with ZENTRAEDI DEPOT log in black and purple. Next year, however, they plan to include unpainted models for collectors or gamers to finish in their own colours. Considerable interest from fans at ANIME AMERICA and ANIME EXPO had already produced suggestions for new items including battlepods and mecha from MACROSS, and more NAUSICAA and GUNBUSTER ships. ZENTRAEDI DEPOT also provide bases and landscape modules and hex scale 3D boards for MEKTEK and BATTLETECH.

The team welcomes international mail order enquiries, either from individuals or for retail distribution.



ZENTRAEDI DEPOT on parade ▲



CITY HUNTER - Ryo looking gorgeous! ▲

If it could be assembled, collected, cuted, cuddled ► or stuffed, you could find it here







ANIME SILKS t-shirts ▲



The Bay Area Animation Society stand - Dotsumi in "recruit mode" ▲

The fangroups present included SUMMER SIDE, and local fan powerhouse Bay Area Animation Society were recruiting energetically for their group. We talked to a few of their members.

#### **DOTSUMI**

*Is it really true that women aren't so prominent in anime fandom as men?*

To a certain extent it's true. I hate to say it but I'm a minority within that minority, being African American myself! However it's growing. If women get a better understanding of the genre and what's involved in it, and they come from a different perspective and don't just see it as being threatening to them as women, then I think they'll find it just as enjoyable as men do.

*What's your personal favourite anime?*

Overall DIRTY PAIR is my first love. I always thought Kei was terrific - she's

very strong and very powerful - as well as being comedic at the same time. I also enjoy RANMA very much. I'm not as much into URUSEI YATSURA or the cutesy artforms. I'm more into someone who's going to show a little more power - someone who could actually go out and trash somebody!

#### **MUGHI**

*What's your personal favourite?*

Mine goes without saying - THE DIRTY PAIR have always been closest to my heart. Then of course there's JUNGLE EMPEROR - Kimba the White Lion - and ASTRO BOY and BUBBLE GUM CRISIS. The list goes on and on and on and on *What would you say to British anime fans who are just getting started? What's the best way to get into fandom?*

Go on a letter-writing crusade! When I was younger and just starting in fandom I wrote to a lot of fan magazines and they pointed me to people I could contact, and that's how I got into it.

*So if we tell British fans they can get in touch with the Bay Area, will you help them find the right direction?*

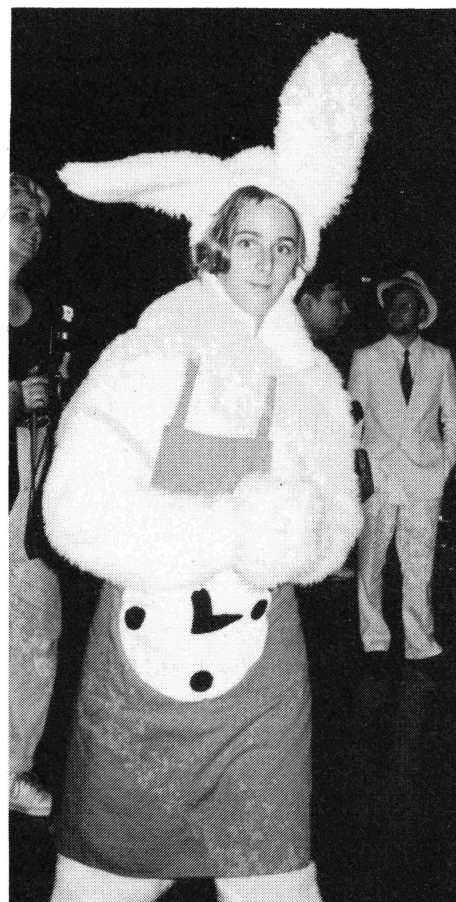
Oh sure, they can get in touch any time and we'll be happy to help new fans out. I'm always available!

*Any chance we'll see the Bay Area group at a UK convention?*

Sure, we'll be over there next year.

*And your message for UK fandom?*

Support the fandom. Stay strong and it will grow.



What's the matter, have you never seen a white rabbit at a convention before? ▲

#### **KINNESAN**

*Tell me your personal favourite anime?*

Maybe some people won't think so highly of my choice but my favourite is MACROSS.

*What do you think of ROBOTECH?*

Personally I enjoyed it while I was a kid but I eventually grew out of it - I saw the original MACROSS and I do enjoy it better.

*Any message for new British fans?*

Yes, keep working. It's hard when you're new but eventually things will come to you and we'll help you out all we can if you just contact us.

#### **BLADE**

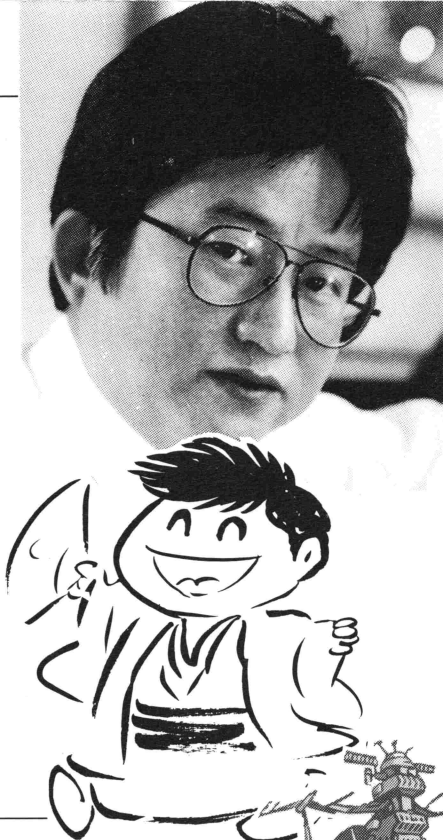
*Favourite anime, Blade?*

RANMA 1/2. I like the interplay between the characters and the comedy is fresh and new. Its kind of reminiscent of some British stuff, it has Pythonesque aspects. *Advice to British fans from an old hand from the USA?*

Just hang with it - and keep your eyes open. Anime can turn up in the most surprising places! In my early days as a fan I was surprised to learn that a lot of people I knew were actually anime fans or knew things I didn't. Also any US fans will know something about anime because it's so prolific over here. Any US con or a Worldcon will have anime fans there. We want to get to Glasgow!

**NAGAI Go**

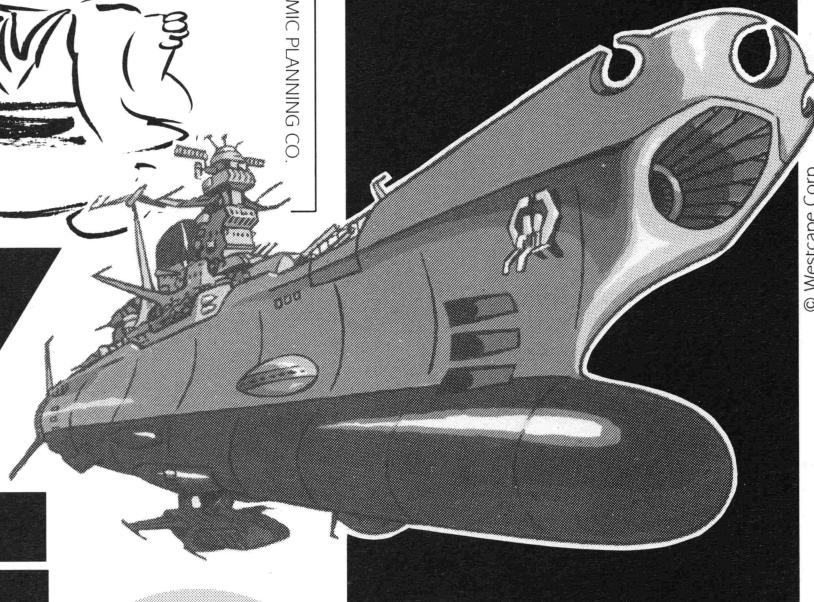
Anime and manga's very own "wild child" (see article/interview in AUK MAGAZINE #5), whose numerous claims to fame include starting the giant robot boom in 1972 with his ground-breaking **MAZINGER Z** series and pre-dating **UROTUKIDOJI**'s excesses with a string of grotesque demonic characters - in particular **DEVILMAN**, perhaps his most famous creation. Other Nagai creations include **VIOLENCE JACK**, **CUTEY HONEY**, **BIO-ARMOUR RIGAR**, **SHUTENDOJI**, **GETTA ROBO** (and sequel **GETTA ROBO G**), **UFO ROBOT GRENDIZER** and the infamous **KEKKOH KAMEN**. Studied as assistant to famed manga artist SHOTARO ISHINOMORI (creator of the **KAMEN RIDER** series and **CYBORG 009**). Achieved national fame at the age of 23. He works with 13 assistants and can turn out a staggering 300 manga pages a month!



© GO NAGAI/DYNAMIC PLANNING CO.

**NIPPON SUNRISE:** See SUNRISE**NISHIZAKI Yoshinobu**

Co-creator (with manga artist **Leiji MATSUMOTO** - see: **MATSUMOTO**), producer and director of the **SPACE BATTLESHIP** (aka **CRUISER**) **YAMATO** film and TV series, and also of the 1985 film **ODIN - KOSHI HANSEN STARLIGHT** (**ODIN - PHOTON SAILING-SHIP STARLIGHT**) currently available on home video from Manga Entertainment (dubbed) in the UK and US Manga Corps (subtitled) in America.



© Westcape Corp.

# A TO Z OF ANIME

N

By Steve Kyte

**NAGANO Mamoru**

Manga artist/writer, designer and singer (!) Nagano-san is surely one of the most original talents in the anime/manga industry. He first came to public attention in the mid-eighties with his chara/mecha designs for the TV series **MOBILE SUIT GUNDAM** and **HEAVY METAL L-GAIM**. The later, though not a huge commercial success, achieved cult status with a loyal fan following. Nagano reworked many elements of L-GAIM to create his tour de force - **THE FIVE STAR STORIES**, which began serialisation in **NEWTYPE** magazine in 1986. An OAV version followed in 1988. **FIVE STAR STORIES**' incredibly complex plot, huge cast of characters and outlandish mecha and costume designs (a legacy of his training in fashion design) coupled with Nagano's spidery, elegant drawing style, struck a chord with a wide range of fans, resulting in a flood of garage kits, FSS conventions and even art exhibitions. Also a musician and singer, Nagano has made a number of records.

**NEWTYPE**

Term coined by **Yoshiyuki TOMINO** (see **TOMINO**) in his **MOBILE SUIT GUNDAM** saga (see articles in AUK MAGAZINE #5, 6 and 7). NewTypes are the next step up the ladder of evolution for mankind. Genetic mutations who exhibit a variety of 'talents' such as heightened powers of perception and a physical and mental co-ordination, a strong affinity for technology and psychic powers such as telepathy and empathy. Though NewTypes as such only appear in the GUNDAM universe, similar concepts have been explored in other anime productions.

**NHK (Japan Broadcasting Corporation)**

Japan's state-funded station (akin to Britain's BBC). Involved with the production of a wide variety of programmes (often in co-production), including anime, such as **FUSHIGI NO UMI NO NADIA** (**Nadia of the Mysterious Seas/The Secret of Blue Water**) - see article in AUK MAGAZINE #5.

**NOW COMICS**

US comic publishers. Began their involvement with anime-related titles in 1987 with **THE ORIGINAL ASTRO BOY**, newly generated American strips based on Osamu Tezuka's classic **TETSUWAN ATOM** - Japan's first animated series (see: **TEZUKA, ASTRO BOY**). Not the first such attempt however; Gold Key comics had produced a one-shot **ASTRO BOY** comic in 1965, a year after the US version of the series was first broadcast. NOW Comics have since revived another early anime classic, **SPEED RACER** (see: **SPEED RACER**) and a spin-off title, **RACER-X**.

**CORRECTION**

Thanks to Fred Patten, who wrote to point out that the **STREAMLINE** dub of **LENSMAN**, which was re-done with a new script and more original footage left intact, is the one released in the UK by **MANGA VIDEO** - see Harry Payne's article in #9. The **HARMONY GOLD** dub is the one most frequently on satellite/cable TV.

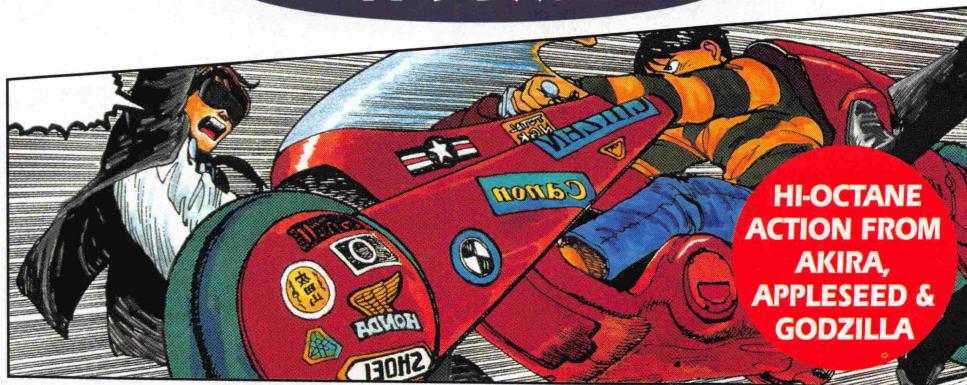


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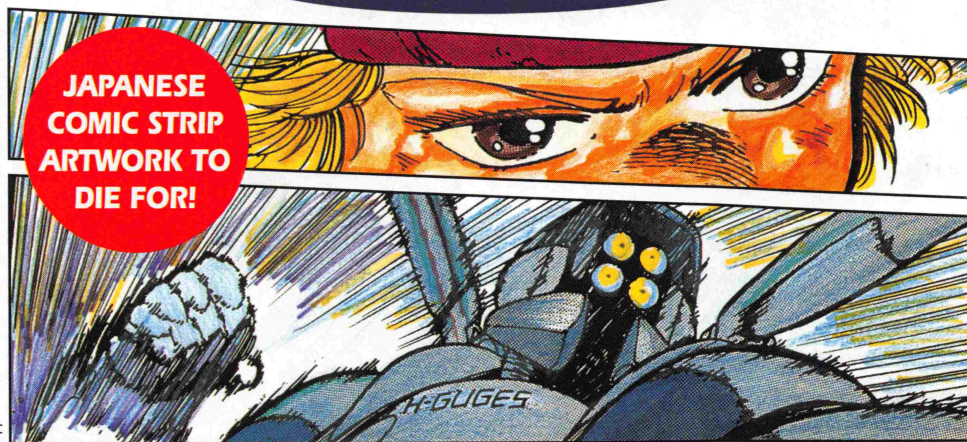


IT'S BAD!



HI-OCTANE  
ACTION FROM  
AKIRA,  
APPLESEED &  
GODZILLA

IT'S BEAUTIFUL!

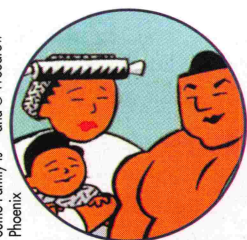


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IT'S ...

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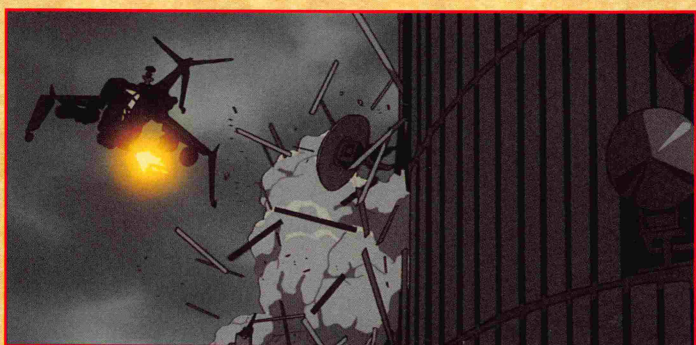
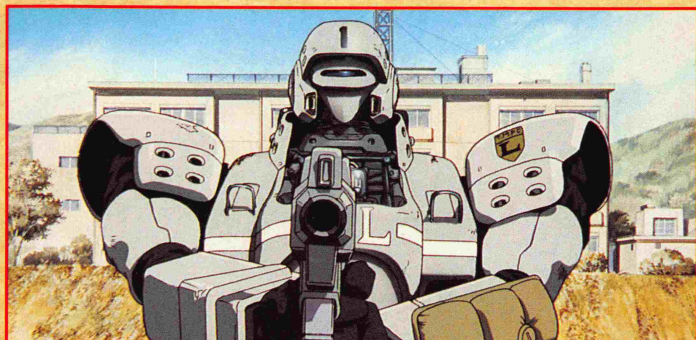
Illustration by Akemi Takada and Yutaka Izubuchi with finish work by I.G. Tatsunoko





# PATLABOR

## The Movie



### PATLABOR 2 STAFF LIST

**Script** • Kazonori Itoh  
**Chara Design** • Akemi Takada  
 Yuuki Masami  
**Mecha design** • Yutaka Izubuchi  
 Shouji Kawamori  
 Hajime Katoki  
**Director** • Toshihiko Nishikubo  
**Chief Animator** • Kazuya Kise  
**Art** • Hiromasa Ogura  
**Layout** • Takashi Watanabe  
 Satoshi Kou  
 Atsushi Takeuch  
 Yoshio Mizumura  
 Shinji Arakawa  
**Colour Co-Ordinator** • Kumiko Yusa  
**Composer** • Kenji Kawai  
**Sound Director** • Naoko Asari  
**Editor** • Shuuichi Kakesu  
**Computer Graphics** • Omnibus Japan  
**Camera** • Akihiko Takahashi  
**Producer** • Shin Unosawa  
 Tsuyoshi Hamabe  
 Mitsuhsa Ishikawa  
**Desk** • Hisaaki Sakabe  
**Animation** • IG Tatsunoko  
**Director** • Mamoru Oshii

The latest installment in this hugely successful longrunning series opened in the theatres of Tokyo on 14th August. Making its debut as a manga and seven-part OAV series in 1988, PATLABOR moved on to film with PATLABOR THE MOVIE, then followed up with two highly successful tv series which combined some of the most exciting mecha sequences of recent years with a lively, well-rounded and interesting set of characters whose ongoing relationships were among the series' most fascinating aspects. Such was the popularity of the PATLABOR team that they even made it as pop stars with their own music video.

**PATLABOR THE MOVIE** has a dense, complex science fiction plot and is often said to be difficult to follow without background knowledge gained from watching the OAVs and series, to give an understanding of the political and personal background in which the characters operate. Its design and colour-scheme

reflected the cold, threatening aspects of its story of computer virus manipulation and the dangers of high technology; the generally upbeat, positive attitudes of the TV and OAV episodes moved into the background and the officers of SVS2 only managed to avert disaster at the risk of their own careers and even their lives.

**PATLABOR 2** picks up the story as political and military problems are once again raising their heads in Asia. In 1999 a labor division of the Japan Self Defence Force PKF, called to assist the United Nations in a border dispute from guerrilla attack, is wiped out. In 2002, Tokyo is still calm, but across the world conflict continues. Dangerous political forces are at work, in Japan as elsewhere, raising the possibility of a nightmare scenario for the whole earth.

The film carries a strong environmental message, expressed through beautiful neo-realistic animation and using some computer graphic work.

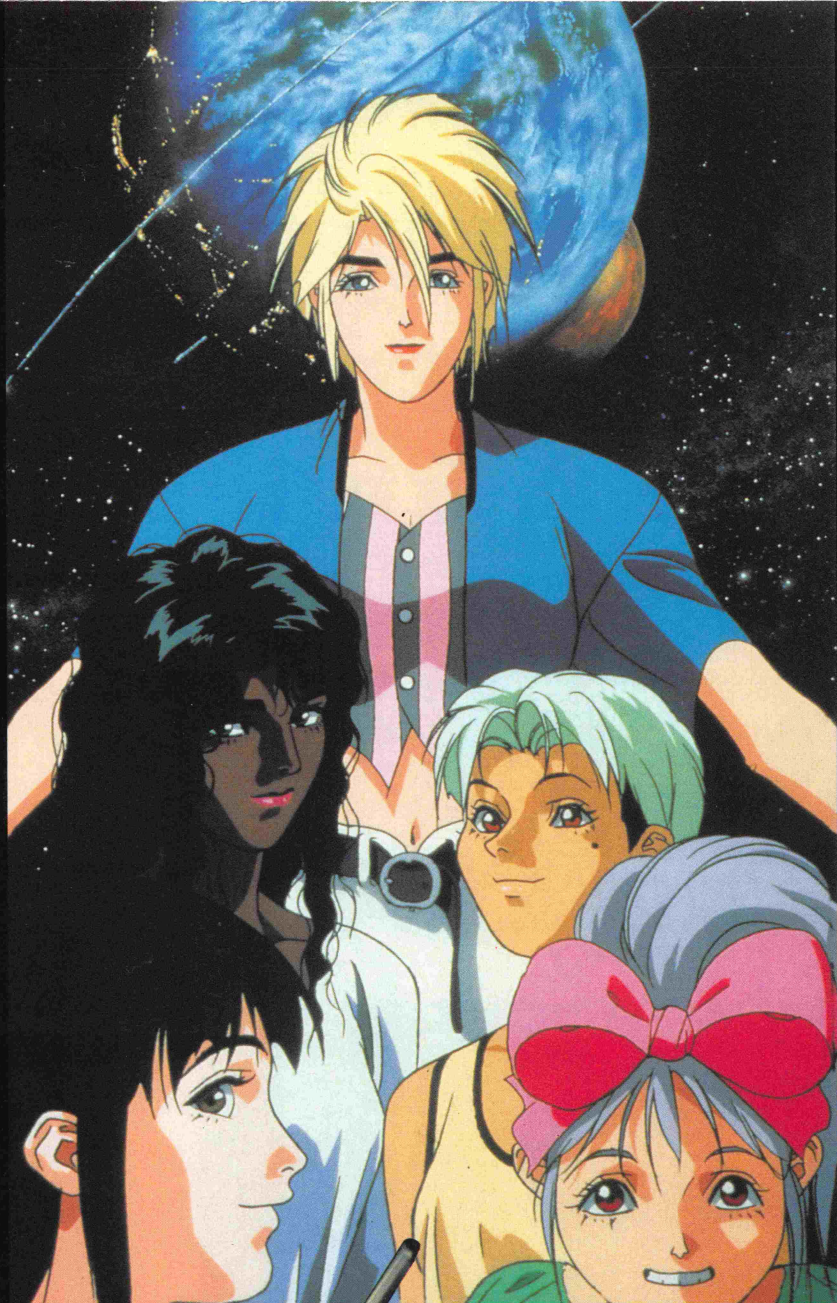


The SOL BIANCA series can best be described as a space opera about a group of pirates who haunt the spacelanes and bring terror to the hearts of money-grubbing merchants - except the pirates in question are all female, and unlike Robin Hood and his men they rob the rich to put money into their own pockets .... still, the people they hijack usually deserve to be held up! So far there are two OAVs in this series, which is based on a Japanese roleplaying game.

*PAT MUNSON-SITER reviews the OAV series whose first episode has just been released with English subtitles by A.D. VISION*

## THE STORY

A merchant vessel en route to planet Torres has picked up a stowaway with its latest cargo. The SOL BIANCA attacks, and in short order strips the merchant of its cargo before jumping away. Soon the pirate crew is forcing open the boxes, gloating over their haul. Feb seems particularly taken by some new laser weapons they have just stolen. They open another box - and are startled to find a small boy inside. They question him but all he'll say is "My name is Rim. I want to go to



# SOL BIANCA



SOL BIANCA / "G" - The SOL BIANCA is something of a mystery ship, capable of performing all sorts of tasks that no other human vessel can - as yet - duplicate. The ship has all sorts of interesting weapons, like the cable-whips that will cut through the skin of almost any human-made ship. The ship's capacity for making jumps when no jump-gates are available, as well as deeper inside gravity-wells than human vessels can withstand, make the SOL BIANCA a target of intense envy, with all sorts of people wanting to get their hands on it to duplicate it. The BIANCA has an outer hull made of



Torres." April convinces him to tell them he's from a planet called Uno. Jun tells them Torres and Uno have been at war, and Torres, ruled by a cruel despot, has been winning. (We get a glimpse here of things on Torres, as that ruler, General Batalos, enjoys watching various criminals and political dissidents being publicly executed. Elsewhere, on Uno, the rebels are planning to strike against their hated enemy.) Finally they toss him into an airlock and threaten to space him; the threat works - he tells them there is treasure on Torres. It seems Batalos has been raiding all the nearby systems. One of the items rumoured to be in his hands is the "Golden Box" or "Gnosis" - valued because it's said to contain vast amounts of information; some sources say it's from God. With the thought of treasure to be taken, the pirates agree to go to Torres.

Near Torres they find themselves under attack. Before they have time to think, the SOL BIANCA has been damaged, their shields are coming down and they can't make a dimensional jump out of the situation unless they dump Rim out the space lock - the ship won't jump with the "additional life form" on board. Feb orders April to take the shuttle down to the planet with Rim, Jun and Janny. The shuttle departs, and the SOL BIANCA then settles into subspace where Feb and May can

make repairs.

The jump of the ship, in an area where there is no jump-gate, has naturally caused a stir on Torres, where General Batalos and his military junta drool at the thought of getting that sort of power into their hands. Their sensors are tracking the shuttle, and the general orders its crew caught and brought before him. As the four leave the tiny ship they are easily caught in ambush.

Feb meanwhile has docked unnoticed in one of the orbiting weapons platforms, and May is busy getting repairs under way. On Torres, Batalos underlings tell him that one of the people taken off the shuttle was Rim Derapas, son of Melanion Derapas, leader of the rebellion against the junta; the three women are from outside the local star system. Batalos smiles and says it's time to tell Melanion that taking action against him now would be ill-advised. The prisoners are brought before him and he shows them his treasures ... and Rim runs to what seems to be a statue, one of several in the chamber that are decked with exquisite fabrics and jewels. "Mama, I came to save you!" he cries as he hugs the still form. "What's wrong, mama?" She remains frozen still, and Jun comments that she's probably held by a stasis binder. Batalos jeers at the three pirates. It

was his merchant ship that they robbed, and he wants his merchandise back - and the SOL BIANCA as added interest! "Its powers of jumping without jump gates would help turn my dreams of galactic conquest into reality!" he gloats. He promises the girls their freedom if they'll hand the BIANCA over to him. April refuses for the crew, and Batalos orders them locked up after he cuts the blonde's face with his sword.

As they sit in prison, Jun tries to reach Feb over the communicator. She explains their situation, including the fact they are to be executed in 12 hours. The SOL BIANCA won't be repaired by then, but Feb promises to come up with something.

Rim apologises for not telling the BIANCA crew more about his situation. He thought that if he told them he was going to Torres to try and rescue his mother, that he'd end up getting spaced... so all he told them about was the treasure. April comforts him. 'We'll save your mom AND get the treasure!' she says.

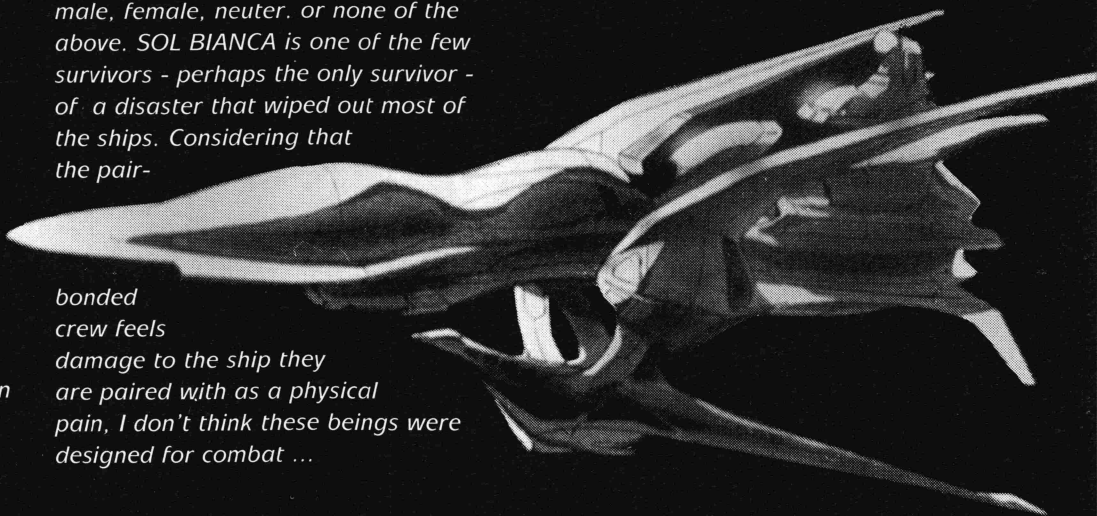
Rim's father refuses to consider his son's safety... he isn't the only hostage Batalos holds, and he knew what he was doing. They only have a limited window of time in which they can act - the attack must go ahead as planned.

# BIANCA

*pasha, a very rare metal that is also a super-conductor for energy, and can increase power output in all sorts of applications by up to several hundred per cent ... (I know, this is Irwin Allen-type science, but that's what it said in the second OAV). Unknown to most people, the SOL BIANCA is NOT of human manufacture. Once it was one of a fleet of similar ships, all sentient and pair-bonded with humanoids who acted as crew. The intelligence within the SOL BIANCA is referred to as "G" by its pair-mate, Jun. So far nothing in the series tells us whether "G" is an artificial intelligence, or naturally*

*evolved - or if "G" should be considered male, female, neuter, or none of the above. SOL BIANCA is one of the few survivors - perhaps the only survivor - of a disaster that wiped out most of the ships. Considering that the pair-*

*bonded crew feels damage to the ship they are paired with as a physical pain, I don't think these beings were designed for combat ...*



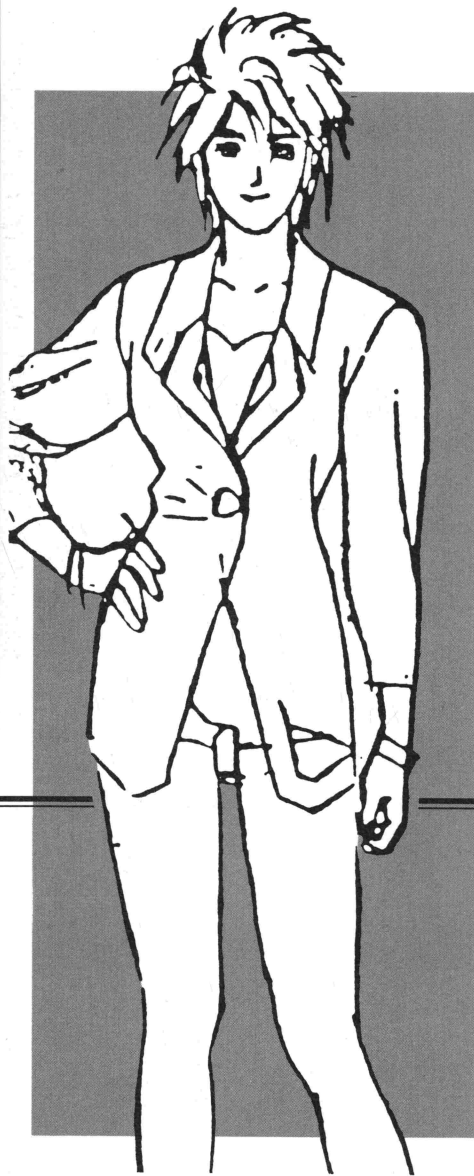
the attack must go ahead as planned. The next eclipse will see Uno's attempt to win its freedom from Torres.

The execution ceremony is ready to begin, and May and Feb are preparing for action, too. Feb is going to experiment with that new laser rifle they took from the smuggler... it can hit a target on the

## MAIN CHARACTERS

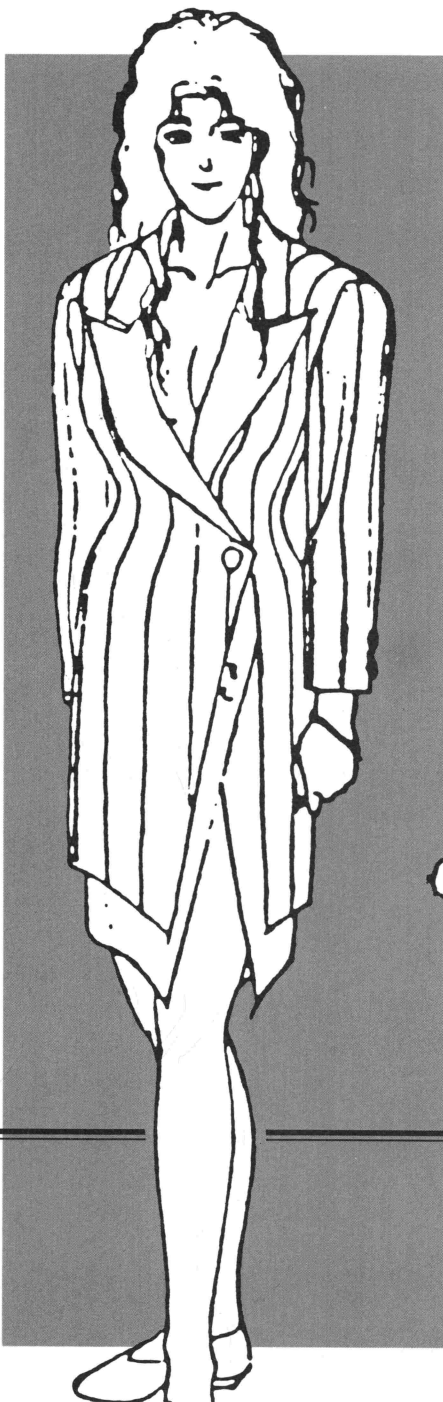
*The five main characters, the female pirate gang, were described in earlier anime magazine articles as all sisters. Occasionally they even call each other "sis" or "sister". However, it seems they aren't actually related - if they're sisters, they're sisters by oath, not blood.*

*The sisterhood of SOL BIANCA are :*



**APRIL BIKIRK** - April has light skin and short blonde hair. She tends to be a bit of a tomboy, if one can describe someone her age that way! She seems to be second in command of the SOL BIANCA.

ground from the orbit the BIANCA is now in. As they are brought out for execution, Feb starts shooting... and actually hits what she's aiming for! The three pirates are able to escape and rejoin the BIANCA, but are forced to leave Rim in enemy hands. Then the attack from Uno begins to arrive - and Batalos' citadel is revealed to be a huge space-going fortress as it heaves itself skyward. Batalos will settle the problem of Uno once and for all!

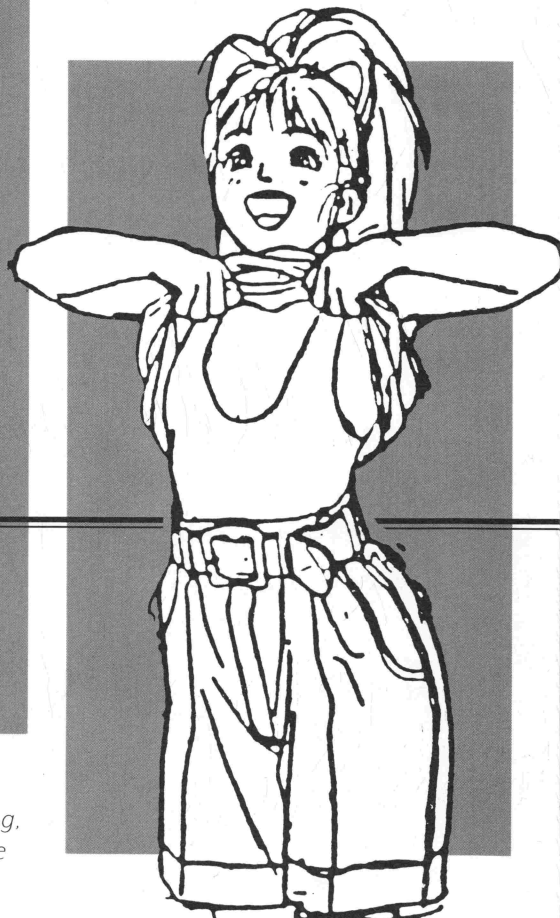


**FEB FALL** - Feb has dark skin and long, wavy black hair. She loves to project the image that she is decadent, with a love for a high-powered gun. Captain of the SOL BIANCA even if the others don't call her "captain" - they obey her commands! This is the first time I've seen the Japanese give a main character who is a negro in a command position.

April wants to go back in after Rim, but the others aren't interested. So the second-in-command decides to go out on her own. Elsewhere, Batalos and his space navy have gotten within firing range of Uno, and are letting the rebels have it.

April is in the process of deciding which weapons she can take with her when she finds the others have been watching her. Light-heartedly accusing her of wanting the treasure all for herself, the crew of the SOL BIANCA will join her in her fight. Batalos' battle fortress is large enough that the ship can jump INTO the ship, thus avoiding having to fight the rest of the Torres space fleet. Batalos is about to discover that the SOL BIANCA and crew are more formidable a foe than he's given them credit for, as they arrive and begin to disembowel his pride and joy from within...

May manages to find Rim as Feb finds the treasure. All but April join in to loot the treasury and free the stasis-bound hostages. April has her own vengeance to take - she finds Batalos and then strikes him with her knife, giving him a cut like he gave her. Then the SOL BIANCA retreats,



**MAY JESSICA** - May looks like an under-age imp with a fixation on cute clothes. Very short, she wears her longish white hair in a pony-tail tied in placed with



matching gunnery fire with the fortress - in the resulting explosion, it is Batalos and his monstrosity who are destroyed.

Uno, its freedom won, now starts to rebuild. Rim and his mother are reunited with his father, and Rim decides he wants to either be a space pirate himself or captain a merchanter - he figures that in either job, he'll have a better chance of meeting up with the crew of the SOL BIANCA again!

On the SOL BIANCA, the crew has gone through the treasure they took from Batalos, and discovers that the 'Gnosis' is only a CD-ROM plate. At first disappointed, they play it - and discover scenes from old Earth. What 'Gnosis' is, is

a data disk from an early Earth space probe, sent with the space craft so any alien race running across it might get some idea of what Earth was like. A treasure beyond measure, they end up agreeing as the first OAV ends.



**JANNY MANN** - She has tanned skin and short white hair. She seems to be a good fighter and knows some martial arts, and also has a very short temper



**JUN ASHEL** - Jun has shoulder-length dark hair, light skin and freckles. While she appears human, she is actually a symbiote with the intelligence running the SOL BIANCA and one of the few survivors of a disaster that decimated the once numerous fleet of intelligent ships and pair-bonded crew. Jun's link to the ship is extreme; when the ship has been damaged she feels its pain. Her internal organs are dissimilar enough to humans that, when a doctor gets her under a diagnostic scanner in the second episode, he can't understand the readings he gets.

#### CAST

Jany	TAKAYAMA Minami
Feb	MATSUOKO Yoko
April	SAKUMA Rei
May	ITO Mika
Jun	HUCHIZAKI Yuriko
Rim	NAMIKAWA Daisuke
Milanion	GENDA Tesshou
Batalos	AONO Takeshi

#### CREW

Original concept	MIURA Tohru
Director	AKIYAMA Katsuhito
Mecha Design	TAKEUCHI Atsushi
Chara design & animation supervision	ONDA Naoyuki
Art Direction	IKEDA Shigemi
Performance Director	HAYASHI Hiroki
Music	HIRANO Tohru
Executive Producer	HASEGAWA Yasuo
Animation Produced by	A.I.C.

## SOL BIANCA

### GUEST CHARACTERS IN OAV 1

**RIM DERAPAS** - young son of a rebel leader, he is determined to rescue his mother, who is hostage to the despotic ruler of Torres. Taken by the SOL BIANCA unintentionally as part of a cargo they have hijacked, he convinces them to go to Torres to try and steal the treasure there.

**GENERAL BATALOS** - despotic ruler of Torres, he was the leader of the military junta that deposed the rightful

government of the planet in a violent coup. The studio has been careful to make him into the sort of villain an audience will love to hate. His lank hair seems to be unwashed, his moustache is straggly, and he has the wild eyes of a fanatic. Batalos' personality is even worse than his appearance; he seems to enjoy the torture and drawn-out deaths given his various enemies in public executions.

**DR. MILANION DERAPAS** - Rim's father, and one of the leaders of the rebel forces on Uno, a world that was at war with Torres and conquered by the forces of General Batalos.



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- A new echo mail area has been set up on e-mail network FIDONET to cater for discussions on manga, anime and OAVs. The area name is Manga and to gain access you will need to dial Centronics Bulletin Board Service, by modem, on (0473) 276246. Hopefully more BBS will soon show interest in the area, taking it national and possibly even global. Moderator James Savage invites anyone interested in taking part to dial up and join in!

- A new British fanzine has been launched to cater for those who find the conventional view of anime just a little bit restrictive. MARIONETTE NATION, "the fanzine listening to industrial", is edited by artist Dean Heathcote and promises something completely different. Send an ssae to Dean at 75 Thorganby Road, Cleethorpes, South Humberside, DN35 OHL, for details.

- Meanwhile the second issue of LEGEND OF THE O.V.A. FIEND is out, in an appropriately summery cover, and there'll be a new issue out soon after you read this. An ssae will bring details of subscriptions or single issue rates - contact Robert Lyn Davies, 1 Ullswater Court,

Greenmeadow Way, St. Dials, Cwmbran, Gwent NP44 4RW.

- ANIMEIGO aims to help and encourage anime fan clubs by offering discounts on their videos, laserdiscs, posters and t-shirts and letters of permission to show their productions at club meetings - thus getting round the dreaded copyright problem. If you're about to form a club - or indeed have already set one up - write to SUZANNE STANLEY at AnimEigo, PO Box 989, Wilmington, NC 28402-0989, USA (fax 0101 919 763 2376) for full details and to get your club on their mailing list.

- More shopping info - NUCLEUS TOYS, Crowdstoppers Indoor Centre, Library St. Wigan, tel 0942 33035, sell kits (with a professional painting service on offer), MANGA VIDEO and ANIME PROJECTS tapes, with Cantonese tapes to come soon, anime magazines and Japanese model zines like HOBBY JAPAN. Brian A. Cooke tells us "They also know most of the local anime fiends so can put neophytes in touch with the old-timers." Sounds good to us!



◀ THE GUY THAT DIDN'T SUBSCRIBE  
by Simon Mulford



▲ VAMPIRE PRINCESS MIYU  
by Philip Laskey



◀ HARDCORE TASK FORCE  
by Michael Oscar

**anime**  
**EYECATCH**

# MANGA VIDEO's most recent tapes reviewed

August saw the release of **JUDGE**, **ULTIMATE TEACHER** and **3 x 3 EYES 2** - and if this had been a sandwich, the bread was considerably better than the filling. **ULTIMATE TEACHER's** main running gag is about Velvet Pussy Panties, and this just about sums up the quality of the script. The design is the rough end of contemporary, the characters are pure caricature and the effect is puerile. The US release uses a slightly different translation - the panties become "Lucky Kitten Gym Shorts" - so the easily offended might prefer it, but would probably find it easier to avoid the whole thing. ▼



3 x 3 EYES PART 2 is a very different kettle of fish. A fairly inconclusive ending - natural when you consider that the manga is so much longer than the anime as presently released - doesn't spoil the quality of a good Streamline dub and an exciting, well-designed adventure. The 18 certificate is undeserved but was probably inevitable given the fact that part 1 got the same rating. ▲

**JUDGE** is great fun. A classic horror premise - that there is a higher authority, to which the unjustly killed can appeal against their undiscovered killers - is married to a contemporary Japanese setting to good effect. The title character is an inoffensive, put-upon young office worker who moonlights as Judge of Darkness meting out justice to those who richly deserve it. Even as in human courts, there are legal technicalities which can let the guilty try to wriggle out of retribution, but at least this court still holds to the principle that anything you say can be taken down and used in evidence against you. ▼



Nothing else had arrived for review as we went to press, but the rest of the autumn is taken up with second parts - **CRYING FREEMAN 2**, **DOOMED MEGALOPOLIS 2** and **ARISLAN 2** - except for one must-have release. October sees the UK debut of **MONSTER CITY**, already released in the USA by STREAMLINE as **WICKED CITY**, and better known to fandom as **SUPERNATURAL BEAST CITY** - all perfectly acceptable translations of **YOJU TOSHI**, one of the most enjoyable and exciting films in the City Gothic genre. Not a film for arachnophobes or for anyone of a nervous disposition, but a strong and stylish addition to any horror collection. 完

## RETAIL EXTRA

Big news for anime fans is the opening of **YAOHAN PLAZA**, the mighty Yaohan retailing and restaurant chain's first European venture. An investment of £53 million has created "a little part of Japan in Britain" in the form of a retail plaza, restaurants and Europe's biggest Oriental supermarket.

Unlike its two American sisters this Yaohan Plaza has no Pony Toy-Go-Round, but once you've survived that disappointment there is plenty to enjoy - a Sanrio shop, a gift store, the Asahiya bookshop and a host of other shops. The supermarket has a small selection of anime chara ricebowls, chopsticks and beakers as well as some sweets and a wide range of Japanese foods and housewares. The Food Court is heaven for lovers of Japanese food without benefit of expense account, offering a

good choice of basic dishes at reasonable cost. Afterwards you can take a relaxing spin in the 360° flight simulator or try one of the roadrace games in the Segadome. Yaohan Plaza is open from 10 am to 8 pm daily, and is just a short walk from Colindale Underground. There's plenty of parking and the 303 bus stops outside the main entrance.

The other notable retail event was our own sale day in London. Along with **ANIME PROJECTS**, **NEO-TOKYO**, **VENUS MODELS** and others, we survived five and a half hours of fan shopping frenzy as two hundred and fifty-odd readers gave a fair imitation of Buma on the rampage. Oddly enough we all enjoyed the experience and we're looking forward to repeating it at our convention in February!

## SENSUALIST COMPETITION WINNERS

Five lucky readers will receive a copy of this beautiful film from **WESTERN CONNECTION**. They are:

**Martin McConville, Hampshire;**  
**Alex Boucher, Essex;**  
**Lloyd Burr, Norfolk;**  
**Nicholas Horlait, Belgium;**  
**J. Unsworth, Isle of Man.**

Our thanks to **WESTERN CONNECTION**





DEVIL HUNTER YOHKO

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# DEVIL HUNTER YOHKO

• By Richard Steele •





DEVIL HUNTER YOHKO, or Mamono Hunter Yohko as it's called in Japanese, is A.D. Vision's first entry into the subtitled market, originally produced by N.C.S. Toho Co. Ltd in Japan. DEVIL HUNTER YOHKO has been subtitled under the direction of Matt Greenfield, Ichiro Arakaki, Dwayne Jones, and the rest of the A.D. Vision staff. For a first attempt - or any attempt, for that matter - A.D. Vision did an excellent job. The translation follows the feel of Mamono Hunter Yohko, if not the exact letter of the script. The subtitles are legible and well timed so as to be easy to read. This may seem like a minor concern, but I have seen more than my fair share of subtitled videos and, believe me, it is highly appreciated.

DEVIL HUNTER YOHKO itself grew out of the original concept of Masao Maruyama. Combined with the writing of Juzo Mutsuki and the character designs of Takeshi Miyao, Maruyama's vision of a sword-swinging young highschool girl becomes the humorous and enjoyable OAV that is DEVIL HUNTER YOHKO. In DEVIL HUNTER YOHKO, Yohko Mano is about to become part of a proud family tradition - only she doesn't know it yet. Since the times of the ancient gods female members of Yohko's family have been devil hunters, humanity's only defence against the armies of darkness. Now Yohko is sixteen years old and it is time for her to take over from her grandmother as the 108th generation of devil hunters - except that she doesn't believe in that sort of thing. As the OAV opens, Yohko is having a dream about Hideki Kando, a boy at school she has a crush on. The two young lovers are interrupted by a strange creature and Yohko wakes up just in time to be assaulted by her grandmother, who asks her how she expects to catch any boys if she isn't in shape. This type of behaviour seems to run in the family as breakfast degenerates into a brawl between Yohko's mother and grandmother over the morning soup, which Yohko's mother insists is too thick. The action escalates from there, with a whip-wielding principal who is actually a demon, an attack at the school pool, a lustful friend possessed by a demon, and her mother advising Yohko not to squander the flower of her youth, and throughout Yohko has to remain pure of body as well as mind lest she lose her chance to become a devil hunter forever. DEVIL HUNTER YOHKO is certainly not intended for little kids but it is extremely funny, well animated and worth looking into.

## CHARACTERS

**YOHKO MANO** - Aya Hisakawa lends her voice to the main character of this OAV, Yohko Mano. Yohko is your average sixteen year old high school girl; she has her friends Chigako Okawa and Osamu, she also has a crush on another student, Hideki Kando, and she is the 108th generation of a line of devil hunters dating back to ancient times. Other than that, Yohko is a little shy and mischievous, but under it all she is possessed of a strong spirit and a good heart. Whether this will be enough to triumph against the hordes of demons, some hideous and others quite beautiful - well, you'll just have to watch and find out!

**MADOKA MANO** - Yuji Mitsuya provides the voice of Yohko's grandmother Madoka Mano. Madoka is an eccentric and ornery woman who is determined that her granddaughter will continue the family tradition as a devil hunter. She has tried to raise her granddaughter to be ready to take up that responsibility both physically and emotionally. Madoka has at best a rocky relationship with her own daughter, Yohko's mother Sayoko. Their feuds over such things as the food that Madoka prepares and how to raise Yohko often escalate into comic brawls involving everything from frying pans and rolled-up rice mats to mallets and pick axes.

**SAYOKO MANO** - Hiromi Tsuru lends her voice to the third member of the Mano family, Yohko's mother Sayoko Mano. Sayoko has very different ideas about how to raise a daughter than Madoka. She feels that Yohko should not ruin her youth with such a silly thing as chastity. Yohko's grandmother seems ashamed of her daughter's wanton ways and later explains to Yohko that her mother lost her chance to become a devil hunter when she lay with Yohko's father "at a scandalously early age"!

**CHIGAKO OGAWA** - Chieko Honda provides the voice for Yohko's best friend Chigako. Chigako, or Chi for short, is also the friend of Osamu, a boy who has a crush on Yohko. (Yohko herself considers Osamu to be too immature for her, but they are still friends.) Chi is a bit brasher than Yohko but generally just your typical high school student.

**OSAMU** - Kappei Yamiguchi plays the role of Osamu, Yohko's other close

friend at school. Osamu is hopelessly shy, always daydreaming about Yohko but never able to bring himself to declare his love for her. Clearly Osamu needs a dose of self-confidence, and a little style wouldn't hurt either! So how will he finally get up the nerve to tell Yohko his true feelings, you ask? Well, being possessed by a demon seems to be just the thing to eliminate those annoying inhibitions ...

**REIKO** - Maoko Matsui plays the part of the stunning beauty Reiko. Also a student at Yohko's high school, Reiko is one of the most popular and attractive girls in the school. Yohko and Chi often lament the fact that they don't have a body like Reiko's. Reiko eventually becomes Yohko's chief adversary in her battle against the demons, after she steals away Hideki Kando to use as a sacrifice to the demons.

**HIDEKI KANDO** - Voiced by Sho Hiyami, Hideki is the boy on whom Yohko has a crush. When he is kidnapped by Reiko and the demons, Yohko takes it upon herself to become the one who rescues him.

**SCHOOL PRINCIPAL** - Mika Doi turns in quite a performance as the principal of Yohko's school, who actually turns out to be one of the demons. She is the one responsible for the creature that attacks Yohko by the school pool, and is also responsible for the possession of Yohko's friends by demons. In the end, she is forced to fight Madoka Mano, the 107th generation of devil hunters, when Madoka comes to rescue Yohko and her friends from the clutches of the principal and Reiko.

**DEMONIC VOICE** - though he never actually appears, I felt that Mugibito deserves credit for lending his voice to the demon that taunts Yohko and directs Reiko from the realm of demons. What else can be said about a disembodied being except that Mugibito does an excellent demonic voice?

The A.D. VISION release of DEVIL HUNTER YOHKO is accompanied by a music video that plays after the credits at the end of the tape. It is very well done, as is the end theme "Go, Go, Love Coup!" Aya Hisakawa, the voice of Yohko, is a very talented singer and delivers excellent performances in both songs. Yoshio Iwasato provides the lyrics and Kazutoshi Miura the music; under the arrangement of Hiroya Watanabe these elements combine to



create two very good pieces of music.  
The video itself is a nice extra  
addition to the OAV.

DEVIL HUNTER YOHKO is the first in a  
series of OAVs and runs approximately  
45 minutes. It was produced by Keiichi  
Onoiki and Haruo Sai for Toho Ltd. and  
subtitled in English by A.D. Vision.

# 妖子 魔物ハンター



DEVIL HUNTER YOHKO

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Back in the bad old days the TV networks would hack up Japanese cartoons, dub them over and then use them to fill up programming time. Who cared how bad it was, only kids watched them anyway... But in recent years a Japanese origin has become a selling point rather than something to be obscured. Anime are now packaged and marketed by virtue of being Japanese. Now we even have a magazine, *Manga Mania*, that prints comics because they are from Japan.

This has led to some interesting developments in Oriental studies. The big leap came when manga and anime were counted as viable 'texts'. Gaijin students at a Japanese university can now study language and culture through lessons on *Gunbuster* and *M-66*. Back in the UK, Japanese works have shed their exotic mystery and become available in high street shops. Someone, not a million miles away in the editor's office, has described them as "utterly scrutable." The volume of translated manga now exceeds the volume of Japanese novels available in English, and this has radical implications for the way that foreigners view Japan. Of course, a lot of the reasons behind this are economic: manga will always be cheaper and quicker to convert. At several hours per page, the average novel will take weeks to translate. The average comic, generally with less dialogue and plenty of visual cues, can be knocked out much faster, even if we allow for time for reversing the pages and retouching the art.

This September saw the release of a paperback anthology that might help redress some of the balance. *Monkey Brain Sushi*'s editor, Alfred Birnbaum, has deliberately sought to print the stories that Japanese people choose to read, rather than the cultural icons that are generally forced on Western audiences.

No cherry blossoms or tea ceremonies here, and if you want zen you'll have to go to California. This is the real Japan of hamburgers, pop music and Exam Hell. Several of the stories are excerpts from novels, and we can only assume that Kodansha are waiting in the wings to commission complete translations the

# Building Bridges, Building Walls

REVIEW BY JONATHAN CLEMENTS

moment any of them achieve a certain level of success. Haruki Murakami and Masahiko Shimada already have novels out in the West, and possibly this complacency has led to their offerings being the weakest in the collection. Much better stories by the same authors can be found in Helen Mitsios' *New Japanese Voices*, which also contains a different translation of another *Monkey Brain Sushi* offering, "Mazelif" by Kyoji Kobayashi. But, at £7.99, *Monkey Brain Sushi* is much better value for money, and contains far more hits than misses. Amy Yamada has contributed the opening chapter of her novel "Kneel Down and Lick My Feet." Well-known as a porn writer in Japan, she manages to convey much of her notoriety in the few pages allotted. More everyday offerings of Japan's hellish schooldays come from several other authors. Yoshinori Shimizu takes on the exam system, while Masao Takeno lampoons the 'otaku' computer geeks with his tale of a schoolboy obsessed by the world's most boring computer game, "The Yamada Diary." Perhaps the most impressive feature of *Monkey Brain Sushi* is its willingness to approach the issue of other media. With manga accounting for more than a quarter of all Japanese publications, it would be silly to pretend they didn't exist. Michio Hisauchi's "Japan's Junglest Day" is a bleak, depressing tale of the Pacific War, notable because it is a short manga crammed amongst the other stories. This is that rarest of beasts, a soul-searching comic, and while its existentialist angst is not standard manga fare, it represents another milestone in the ongoing quest to make comics acceptable to the public at large.

But the jewel in the crown is Mariko Ohara's "Girl," a beautifully decadent SF tale that is strangely reminiscent of her 1982 novel "The Cat Who Walked Like a

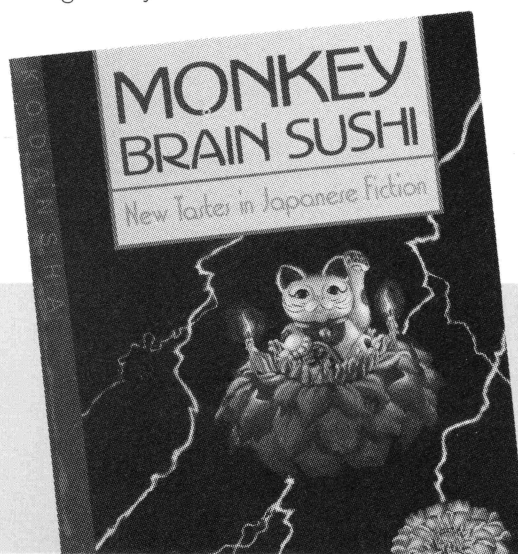
Man." Ohara's androgyne protagonist wanders the streets of a future metropolis, looking for love and finding it in the most alien place of all. Fans of William Gibson should note that this cyberpunk story appeared a year before *Neuromancer* was available in Japan. Birnbaum, previously known in this

country as Haruki Murakami's translator, has done an excellent job in rendering Ohara's twisted vocabulary into recognisable, twentieth-century English.

There is only one danger in *Monkey Brain*

*Sushi*, and it is not the fault of the publishers or contributors. The magazine you are holding is guilty of it too, and so am I. In specifically showcasing Japanese material, we always run the risk of building the ghetto walls still higher. It is undeniable that public awareness of Japanese works has increased tremendously in the last few years, but, as the controversy over *Rising Sun* has shown, awareness does not necessarily mean acceptance. Haruki Murakami, the only one of the *Monkey Brain Sushi* writers that has so far managed an international cross-over, is often pigeonholed as "the new Mishima" because he is Japanese, as if this is his only attraction to the otherwise fickle readership.

The optimistic way to look at all this is to say that Murakami can now write stories for glossies like *Playboy* purely because of the earlier coverage he received just for being from Japan. The optimistic way to look at it is to say that there must always be a first wave of specialist publications before works stand a chance of being judged on merit alone, and allowed to take their chances with the English-language mainstream. Anime have already proved themselves - most of us were watching them before we knew they were from Japan - but printed books still have a long way to go, and manga are already starting to leave them behind. *Monkey Brain Sushi* is a brave new bridge into uncharted territory, and should break down more walls than it builds. But with any luck, one day we'll be able to read stories like these because they are SF, or romances or thrillers, and not because they are packaged as Oriental curios. After all, no-one ever read *Tintin* just because it came from Belgium. Alfred Birnbaum (ed), *Monkey Brain Sushi* Kodansha International, ISBN 4-7700-1688-3







**HELEN MCCARTHY looks at the Italian company which puts albums full of anime pics in the hands of kids all over Europe - at a price they can afford!**

FIGURINI PANINI is one of the best-known names on the international publishing scene. The company specialises in sticker albums and cards for the young collector - their "core market" is 5-12 year olds - and covers a wide range of subjects, from sports to tv and film.

The business started in the 1930s, when two Italian brothers running a news kiosk were appalled at the poor quality of the stickers and cards on the market at the time, and decided they could do better. That news kiosk has now become a multi-million pound international company, but it still takes the values of the original family business very seriously - it seeks to provide what its customers want at a price they can afford.

Because anime has been so popular in Italy and France for so long, many of their Continental catalogues have featured anime titles. Such popular series as STEEL ROBOT JEEG, DANGUARD ACE, LADY OSCAR (Rose of Versailles) and CAPTAIN HARLOCK have all appeared in sticker form. MAGICAL EMI, CATS EYE and COBRA have also been very popular, and one of the current favourites is DRAGON BALL.

Panini have not attempted to sell any of their anime collections in Britain though they have a healthy market in sports and film stickers. They are also launching a new range of card sets with the SEGA SUPER PLAY collection - game tips and screen shots on a series of collectable cards. However their British office welcomes suggestions and ideas, and would be interested to hear from anime fans whether or not there would be a market for anime sticker collections or card sets over here.

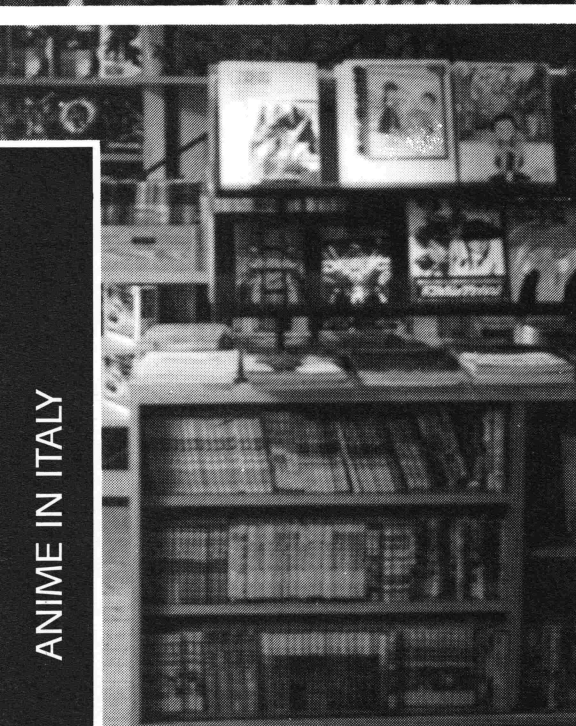
You can write to Panini Publishing Limited, Pantiles House, 2 Nevill Street, Tunbridge Wells, Kent TN2 5TT. If you are making an enquiry about mail order of currently available stickers, please enclose a stamped self-addressed envelope.

# IT'S A STICK-UP!



## ANIME IN

## ITALY



### Nipponya brings a corner of Japan to Milan

by Diego & Danilo Perissinotto,  
Michele Salgarello

Everything started in 1973 when the main Italian network (RAI) broadcasted Go Nagai's anime GRENIZER, with the title GOLDRACE; it had a great success and so an anime "invasion" started, the biggest in Europe.

Most of the seventies' and eighties' Japanese production was seen by the Italian audience. Other Nagai works (Devilman, Koutetsu Jeeg, Mazinger Z, Great Mazinger, Getta Robot) had the same success; so did works by Matsumoto (Danguard Ace, Starblazer, Captain Harlock, Galaxy Express 999), Miyazaki (Mirai Shonen Conan, Marco) and Tezuka (The Monkey, Kinba the King of the Jungle), too. GUNDAM was

broadcast several times in Italy, most recently in 1981, and is the pre-eminent myth for Italian anime fans.

In the eighties, the new generation of anime (science and fiction; majocco - that is, the story of teenagers with magical powers like Creamy Mami, Magical Emy, Minky Momo, Persha) "invaded" Italy's tv screens; first of all the famous ROBOTECH saga, the merging of three very different series (Macross, Southern Cross and Mospeada) whose only linking thread is similar mecha design.

In this period, some of the best tv series were broadcast: URUSEI YATSURA, FIST OF THE NORTH STAR, MAISON IKKOKU, KIMAGURE ORANGE ROAD, SAINT SEIYA ... in the nineties, what had seemed to be only an elite of manga and anime fans became more and more numerous. Then the first clubs and fanzines arose; moreover, due to increasing manga

publication, some "special shops" opened, among which, in Milan, the best-stocked city for Japanese goods, there is NIPPONYA, which has been securing goods for the fans for five years.

Nipponya is also the only shop recognised by the Japanese, for the presence of a small cultural association (Studio 7) that has created a small corner of Japan in the centre of Milan. Anyone interested should note that Studio 7 has at its disposal more than 5000 movies/animes and more than 15,000 books/manga, and is open to everybody. The association's membership card costs 30,000 lire (about £14) but you don't need it for admission to Nipponya.

*For further information contact*

NIPPONYA S.R.L.  
VIA MELCHIORRE GIOIA, 77,  
20124 MILAN, ITALY



Helen recently wrote an article for Italian anime zine MANGAZINE, and asked Italian readers seeking penpals to send in their addresses for publication in ANIME UK MAGAZINE. Here are some of the replies - Italian fans all wanting to share their love of anime and manga with YOU! Most write excellent English, some can also correspond in other languages. Please remember to send a couple of IRCs with your first letter, in case your chosen correspondent is bankrupted by the flood of replies.

DAVIDE CASTELLAZI, Via Busto Garolfo 23, 20010 Casorezzo (MI), Italy, 26 years old, likes all comics and cartoons especially manga and anime; writes about both for MANGAZINE; loves cats. French/Spanish penpals especially welcome.

GIORGIA NOE, Via Confalonieri 7, 30175 Marghera (VE), Italy, aged 22, anime fan since she was 7 and collector from the age of 12; favourite anime Hokuto no Ken, Dirty Pair, Windaria, City Hunter, Gundam and all of Matsumoto and Miyazaki; "if someone is as "contaminated" by them as me, I will be very happy to become your pen-pal."

ALESSANDRA TIXI, Via Della Torrazza, 11/18, 16157 Pra'Genova, Italy, 24 years old, fan of everything to do with anime and manga; fave authors Ikeda (VERSAILLES NO BARA), Takahashi; hopes to start a long friendship with her pen pals, "big CIAO and ARIGATOO to everyone!"

SERGIO PALUMBO, Via N. Ronco 39/4, 16149 Genova, Italy, aged 24, ANIME UK reader; favourite anime includes GUNDAM, VENUS WARS; wants to correspond with English or Scottish guys interested in SF, fantasy, anime and manga.

PIERO MAGOGA, Via Al Casale Settimo 1/C, Scala E, 90124 Palermo, Italy, 18 years old, wants to correspond with guys and girls from all over the world who like him love GOLDORAK, GREAT MAZINGA and STEEL ROBOT JEEG. Also likes FIST OF THE NORTH STAR, Ranma 1/2, charas like Video Girl Ai, Kyoko, Lum, Devilman. "Grazie ANIME UK MAGAZINE"

LUCA LEONI, Via Piccinini No.62, 47010 Predappio-Alto (FO), Italy, 24 years old Italian boy who loves animation very much, eg Dirty pair, Blue Water, Orange Road; Takahashi is fantastic - THE BEST! ; has 5 Japanese penpals and so has LOTS of material about anime, aoundtracks, tapes etc. "CIAO! Please write to me!"

SIMONA GALEOTTA, Via Ricca 20/44, 16139 Genova, Italy, 18 years old; likes anime and manga inc. Maison Ikkoku, Ranma 1/2, Den ei Shoji, Video Girl Ai etc, wants to write to manga and anime fans all over the world. "Write to me in English or French; I promise to answer all your letters".

DANIELE DA PONT, Via De Vittorio 13, 20094 Buccinasco (Milano), Italy; 15 years old, fave anime AKIRA, Chojiku Yosai Macross, Lupin III, Kimagure Orange Road; he also likes reading (fantasy/sf), basketball; studying Japanese. "I'm happy our English friends are beginning to love Japanese animation, and would like to correspond with everyone for exchange of

opinions, and if possible material".

MAURO MARONE, P.zza E. Grossi 5, 27026 Garlasco, Pavia, Italy, aged 23; loves manga and anime eg Macross, GUNHED, Dirty Pair, Patlabor, Xenon, Baoh, Gun Smith Cats; would like to write to guys and girls all over the world, English, French, Spanish, American or Japanese "even magai, why not?". Great if you speak/read a little Italian, though if you wish to write in English, that's fine.

GAETANO BUTTITTA, Via G. Matteotti 41 bis, 90011 Bagheria, Palermo, Sicily, Italy, 18 years old; loves manga, "one of my favourite comics designers is Rumiko Takahashi"; also collects QUEEN material "not Her Majesty but the rock band"! all letters welcome.

ELEONORA MERCURI, Via Giulio Cesare 27/A, 58100 Grosseto, Italy, 21 years old, reads MANGAZINE, JAPAN MAGAZINE, and the SAINT SEIYA manga; likes VERSAILLES NO BARA, SAINT SEIYA, LUPIN III, CAPTAIN HARLOCK, YAMATO, DEVILMAN and many others; also STAR TREK, horror/fantasy/science films, Pet Shop Boys, Bowie & Queen. Would like to correspond ONLY with GIRLS AGED 18-25 YEARS; no other letters please!



MASSIMILIANO SAIGLIA, V. Cavour no. 50, Botticino Sera, 25082 Brescia, Italy, aged 20; he likes HOKUTO NO KEN, MAISON IKKOKU, KIMAGURE ORANGE ROAD "and I love VIDEO GIRL AI".

ALESSANDRO CALGARO, Via Stradatta 22, 30030 Pramaggiore (VE), Italy, 17 years old; loves AKIRA, What's Michael?, Jojo No Kimyona Booken, Bastard!, Hokuto No Ken, Rokuue Nashi Blues and lots of anime and manga; "I'd like to correspond with English boys and girls who love manga and anime, to exchange information and materials about the wonderful world of manga and anime!"

PIVA FABRIZIO, Via Dell'Unita 5, C.A.P. 44021, Codigoro (Ferrara), Italy, aged 13; wants to write in English or Italian to penpals aged from 12 to 15; favourites include KIMAGURE ORANGE ROAD, Video Girl Ai, 3 x 3 Eyes, Pineapple Army, Gun Smith Cats, CITY HUNTER, Saint Seiya, Hokuto No Ken.

MECHA CLUB, c/o MICHELE SALGARELLO, Via Washington 9, 20146 Milano, Italy; he says "we have at our disposal a great number of tv series (Daitarn III, Mirai Shonen Conan, Dragonball, EVERYTHING of Gundam, Fushigi No Umi No Nadia, City Hunter, Urusei Yatsura, Fist of the

North Star, Kimagure Orange Road, Maison Ikkoku and more!) We welcome contact with British fans."

CRISTIANO NOVELLI, Via Dell'Unita No. 32, C.A.P. LL021, Codigoro (Ferrara), Italy; aged 17, wants to write to boys about the same age in Italian or French. Favourite manga include MAISON IKKOKU, ORANGE ROAD and HOKUTO NO KEN.

NADIA VECCELLI, Via dei Bottai 13, 14100 Asti (AT), Italy; aged 18, student, likes to read all manga and also likes "TV cartoons, writing letters and meeting people of all nationalities". Has visited England and would like to correspond only in English.

GIANLUCA TRIMARCHI, Via Battista 12, 34100 Trieste, Italy; 17-year-old Italian boy; "very fond of anime, manga and Japanese culture", favourites include Takahashi, Mikimoto, and also loves roleplaying games. Hopes to get a lot of letters!

ROBERTO CORSARO, Via A. Mantegna 18, 00147 Rome, Italy, student aged 23, likes cinema, computers, planes and Queen, says "I would like to correpond with anime and manga fans from the UK and all over the world .. and see more articles by English and, why not, German, French, Spanish, Martian manga fans in MANGAZINE."

ELENA FESSIA, Via Carmagnola 12, 10040 Pracormo, Italy, aged 15, and LAURA PIPINO, Piazza Sauro 1, 10150 Torino, Italy, aged 18 ; "we are two Italian girls who would like to correspond with any boys that like Japanese animated cartoons and manga. We love ST SEIYA, LODOSS WAR, MAISON IKKOKU and many others. OM SHURA SVAHA!!"

MARGHERITA BORTOLATO, VIA PRATI 21, 30033 NOALE (VE), Italy, 24 years old; male or female penpals welcome, preferably over 24 years. "Leiji Matsumoto is my favourite author; I Also like MACROSS and MACROSS II, MEGAZONE 23, RG VEDA, GUNDAM and many others." Other interests : Japanese culture, martial arts, fantasy and science fiction, mythology, Celtic culture.

FRANCESCO GAZZANA, via Largo Trinita n. 17, 89010 Terranova S.M. (R.C.) Italy, aged 23, nuts about manga and anime esp. VIDEO GIRL AI, Takahashi's LUM and RANMA 1/2, Ikeda's VERSAILLES NO BARA and many, many others. Also likes photography, drawing and correspondence. Everyone welcome, from 0 to 99 years, if they have ideas and opinions to share on manga, anime and everything else! All letters answered, in English or Italian.

DOMENICO BORRELLO, Via IV Casa Popolari N° 4, 89010 Terranova Sappo Minulio (Reggio Calabria) Italy, wants to write to British guys and girls (in Italian or English) who love anime and manga like him. Favourites include Lum, ORANGE ROAD, RANMA 1/2, ASHITA NO JOE and especially VIDEO GIRL AI. Other hobbies : photography, martial arts, sport and travel.

SILVIO MALAN, via Nevizzano 18, 14100 Asti (AT) Italy; "I'm a 15 year old boy who wants a penpal with whom I can correspond in English. I adore manga and games and would love to write to English boys who share my interests."



Michigan's Palladium Books has grown from humble roots into one of the largest role-playing games companies in the United States. Built up on products like RECON, MECHANIDS, the TEENAGE MUTANT NINJA TURTLES system, the multi-genre hit RIFTS and of course ROBOTECH, Palladium has carved a niche for itself in the games industry. ANIME UK spoke to the company president, Kevin Siembieda, about gaming, anime and the forthcoming MACROSS II roleplaying system ...

Born and bred in Detroit, Michigan, Kevin Siembieda was encouraged from an early age by his family to indulge his creative pursuits of drawing and writing. Despite its reputation, Kevin says that living in Detroit "wasn't so bad" and, keeping in his home state, Palladium's head office recently moved to an industrial park in the town of Taylor.

What was Kevin's first exposure to role-playing games? He describes how back in 1979 a co-worker (who would later work at Palladium with him) convinced him to play an introductory game of the classic DUNGEONS & DRAGONS. Despite fumbling a little in the first few games, on the fourth or fifth time "something just clicked" and he saw the great potential in the concept. He went on to become his own game master, modifying the D & D rules to suit his own players.

"I am a very visual person", he says when asked about his first look at anime. "I've always loved animation of all kinds and I have even fooled around doing some cartoon animation from time to time." He quotes classic shows like GIGANTOR, EIGHT MAN, KIMBA THE WHITE LION, SPEED RACER and his personal favourite ASTROBOY as his early influences, fueled by a love of all things animated through his childhood and teens. But what about favourites?

"I still like ASTROBOY and I get a kick out of the old KIMBA and SPEED RACER stuff. I'm surprised at how simple and silly many of these shows are when I watch them today, because I loved them when I was a kid. I still think that ROBOTECH is one of the best animated sf series ever produced, with MACROSS and MOSPEADA/INVID INVASION being my two favourite parts. My biggest complaint about ROBOTECH is the inconsistency of the writing; one moment it is very sophisticated and adult, the next it's very juvenile and silly. But overall, it's epic - I'm a big fan."

More recently, Kevin lists BUBBLE GUM CRISIS, MACROSS II, AKIRA, MADDOX-01, GUNBUSTER, ZILLION, PORCO ROSSO and VAMPIRE HUNTER D as stuff he finds fun to watch, noting his hobby of collecting animation artwork, cels, drawings and backgrounds. His collection contains cels from ROBOTECH II: THE SENTINELS, BUBBLE GUM CRISIS, ASTROBOY and MOBILE SUIT GUNDAM.

Anime enthusiasts will perhaps know Palladium best as the home of the ROBOTECH role-playing system, eleven separate books detailing every part of the ROBOTECH universe. What made Palladium choose the series as a game licence?

"Once I had seen it I fell in love with it. It was great! ROBOTECH had strong, likeable characters, cool villains, great mecha designs, a dynamic story and a broad world environment." Kevin speaks of how his friend Rick Burke encouraged him to watch the show after comparing it to the early Palladium sf RPG, THE MECHANIDS. How did the idea to turn the new MACROSS II OAV series into a role-playing game come about?

"The minute I heard about MACROSS II I know I wanted it. If it had all of the many strengths of its predecessors, good story, action and terrific mecha designs, I knew that fans like me would love it. It did, so we snapped it up. Considering Palladium's other products like ROBOTECH and THE MECHANIDS it just seemed like a natural. Plus, a lot of people at Palladium are anime fans and always get a kick out of working on things like this."

Much has been made of the multi-genre system RIFTS, which uses a version of the Palladium "house rules" framework to allow other Palladium games to be compatible, including TEENAGE MUTANT NINJA TURTLES, ROBOTECH, NINJAS & SUPERSPIES. Is MACROSS II part of this system, or will it be compatible with past and future ROBOTECH books?

"Mainly MACROSS II will be a "stand alone" product. It will be a complete game in itself, but it will use the familiar rules found in many of Palladium's RPGs. It will be adaptable and compatible with RIFTS and ROBOTECH, but will not be officially linked with any other role-playing "worlds".

Kevin describes the design of the book as featuring brand-new artwork based on the animation model sheets, with cut-

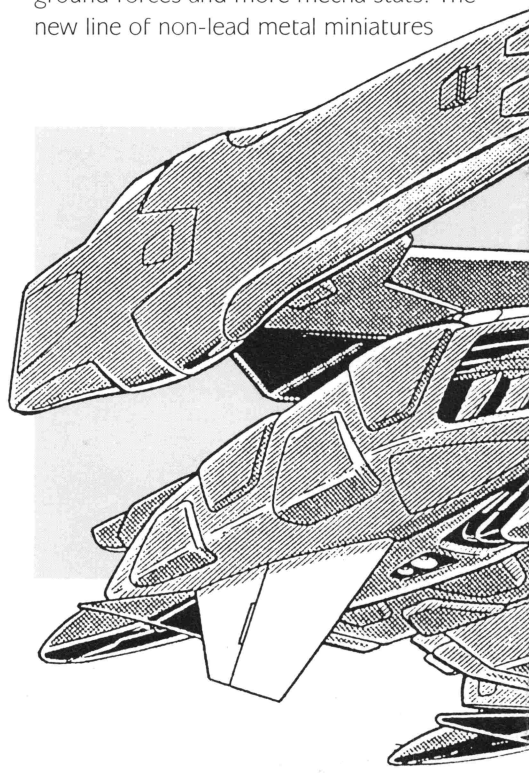


**by Jim**

aways, various views and angles and complete statistical data on mecha and characters. But what is his personal opinion of the MACROSS II anime in itself?

"Actually, I thought the story was a bit weak and too simplistic, and I would have liked to have seen more mecha and combat. Still, overall the anime is excellent and fun to watch. The artwork and animation is beautiful! The new mecha designs are great too, I just wish we saw more of them."

Following its release in the United States in late summer, Kevin hopes to market the MACROSS II system in the UK and Europe soon after. Plans are also being laid to release the first supplement to the game later in the year, with data on ground forces and more mecha stats. The new line of non-lead metal miniatures



# REPLAYING CONNECTION THE UK INTERVIEWS PALLADIUM BOOKS' KEVIN SIEMBIEDA

## Swallow

that began this summer with RIFTS characters is planned to expand into boxed sets featuring MACROSS II characters in the Autumn, but sadly the figures are only licensed for sale in the USA and Canada at the present time. In addition, Palladium hopes to release two new ROBOTECH books in 1994, but these projects are under wraps at the moment.

When asked about translating other anime in game form, Kevin replies with a strong "Definitely!", and hints that he is "exploring possibilities". And what's on the horizon for Palladium?

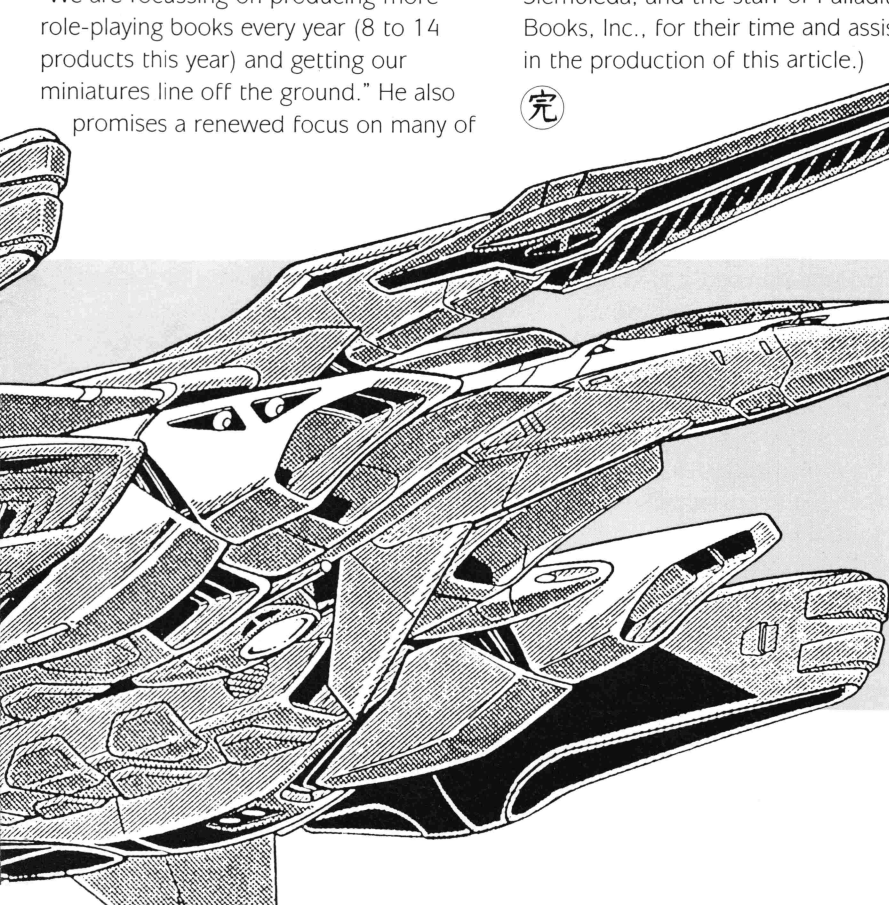
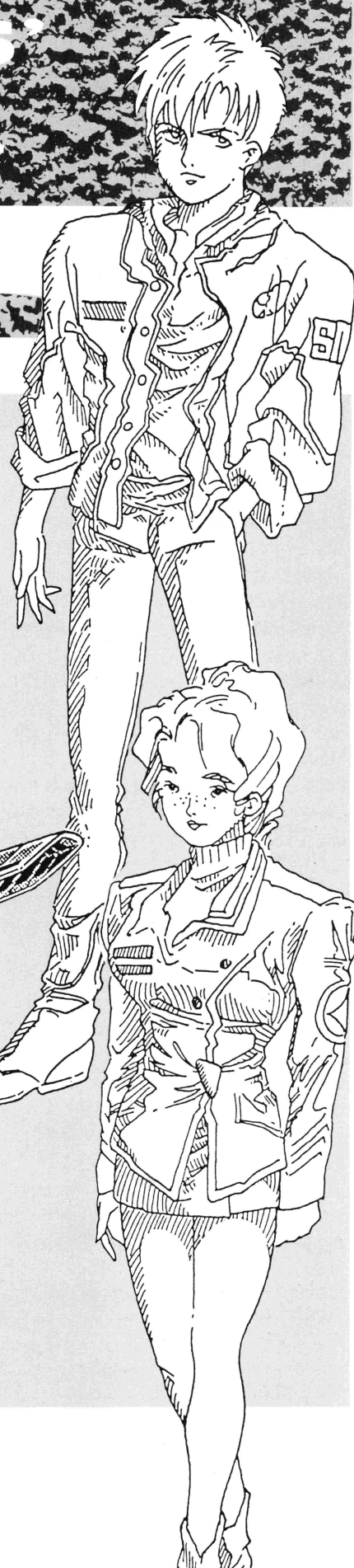
"We are focussing on producing more role-playing books every year (8 to 14 products this year) and getting our miniatures line off the ground." He also promises a renewed focus on many of

Palladium's other popular RPG titles : THE PALLADIUM FANTASY RPG, HEROES UNLIMITED, BEYOND THE SUPERNATURAL and ROBOTECH. Other possibilities include computer games (a RIFTS game for IBM PCs is in the works), comics, novel, video tapes, and greater involvement between gaming creators and comicbook creators.

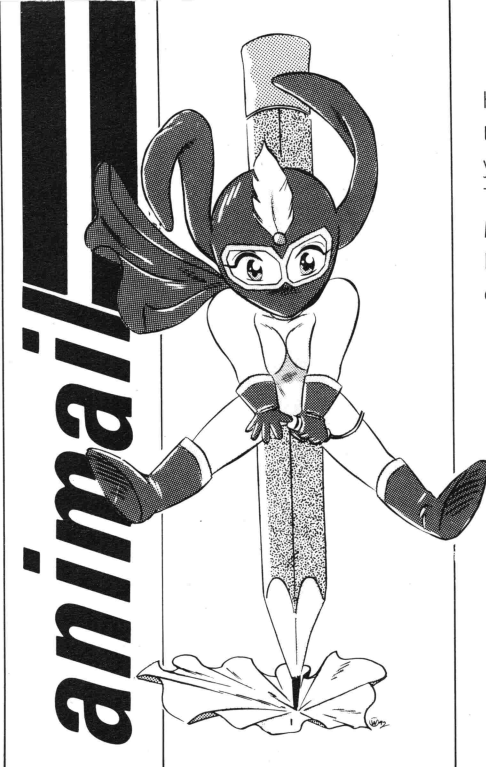
Kevin speaks highly of the new Palladium site and hints at their experiments with animation, computer animation and their view for expansion and change. "I have great expectations for the future."

(The writer gratefully thanks Kevin Siembieda, and the staff of Palladium Books, Inc., for their time and assistance in the production of this article.)

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We want your input! Write to:  
Animail • Anime UK Magazine • 3rd Floor  
70 Mortimer Street • London W1N 7DF • England

Dear Helen,

Did you know that ARALE-CHAN has appeared in a feature film unrelated to anime? In a film called MY LUCKY STARS, Jackie Chan goes under cover in an amusement park as ARALE-CHAN and even fights a couple of samurai wearing this huge outfit. If you want to see for yourself, the film is released by Video programme Distributors Ltd., tel 071 904 0921. The film code is MV040. Happy hunting!

I'd like to prepare an article on this kind of thing - if anyone has seen/heard anything like my story, please drop me a line and let's create a factual, livin' on the edge and takin' fanaticism over it, kind of article.

Jason Hulott, Minden, BFPO 29

HELEN : Chun Li and Arale-chan too; if Jackie carries on playing female parts, Michelle Pfeiffer will have serious competition for the Catwoman role at last! Write to Jason c/o ANIME UK.

Dear whoever can answer this, I am beginning to think I'm going mad. I am fairly certain that Haruhiko Mikimoto did character designs for for a series known as AIM FOR THE TOP, or TOP O NERAE. However, I am beginning to think it never existed. Am I right or wrong? It certainly doesn't seem to be available in this country and my girlfriend said she couldn't find it in Japan. Is it that it is very old, and not in the shops any more? Any info welcome.

David Norman, Alton, Hants, UK

HELEN : You missed the vital bit of the title as far as most fans are concerned - you want GUNBUSTER : AIM FOR THE TOP, an OAV series featuring yet more of Mikimoto's ravishing young ladies, with little "science lesson" tags at the end of each episode as magnificently absurd as the exceedingly bouncy anatomy of heroine Noriko. I hope you'll have better luck finding it.

Dear Helen,

The overall standard of articles in issues 6, 7 and 8 has been consistently high and I particularly enjoyed issue 8. Jim Swallow's DYNAMO JOE piece in 6, Harry Payne's CAGLIOSTRO review and your pair of LODOSS WAR pieces were a lot of fun. However, I have to heap my biggest praise on Danny Taffler's BEGINNER'S GUIDE TO ANIME FANDOM. It was quite charming. Who says you have to know anything about anime in order to write about it? I seem to be seeing a lot of new contributors' names in the magazine. I can't help but think this is a good thing when the writing seems to be staying consistently strong. There's nothing like a diverse selection of viewpoints to keep a magazine interesting.

I like the new FANSCENE ROUNDUP section; it's a great addition to the magazine. As always, the centre page giveaways were delightful. I was really glad to see the return of the postcards in issue 7.

However, you completely outdid yourselves with that DIRTY PAIR poster in 8. That was entirely unexpected. (I seem to be running out of synonyms for "good". Oh, I know - I guess an appropriate phrase would be taihen tanoshiikatta desu!)

I also wanted to comment on two different letters. Kevin Wiles' letter (issue 6) and your response struck a couple of chords with me. The comparison between anime and populist theatre certainly fits. We theatre students are very familiar with the longrunning feud between those who see theatre as the reserve of the literary elite and those who recognise that without a popular audience it's a dying art form. As well, Kevin's comment about lesbian overtones in PROJECT A-KO struck me; now that he mentions it, I can (sort of) see where he's coming from. I think your response was on the money, though a lot of men just aren't used to seeing women portrayed as actual people and not some narrow stereotype. I have to admit that part of what originally attracted me to anime was the fact that women were often and regularly featured as main and major characters, something which is largely lacking in Western art. I'm actually pretty bored with the seemingly endless

succession of machismo- and testosterone-stuffed heroes that our culture keeps serving up - and if I'm bored, I can't imagine what it must be like for women! The other letter I wanted to mention was Geoff Cowie's in issue 7. Aside from the overall tone of his letter, I found his attitude towards the art in the magazine really baffling. Good art is good art, whether it's British, Japanese or Slovakian! The idea that something has to be Japanese to be good is one I just can't relate to. A letter of thoughtful, well-spoken criticism is one thing, but this wasn't even close.

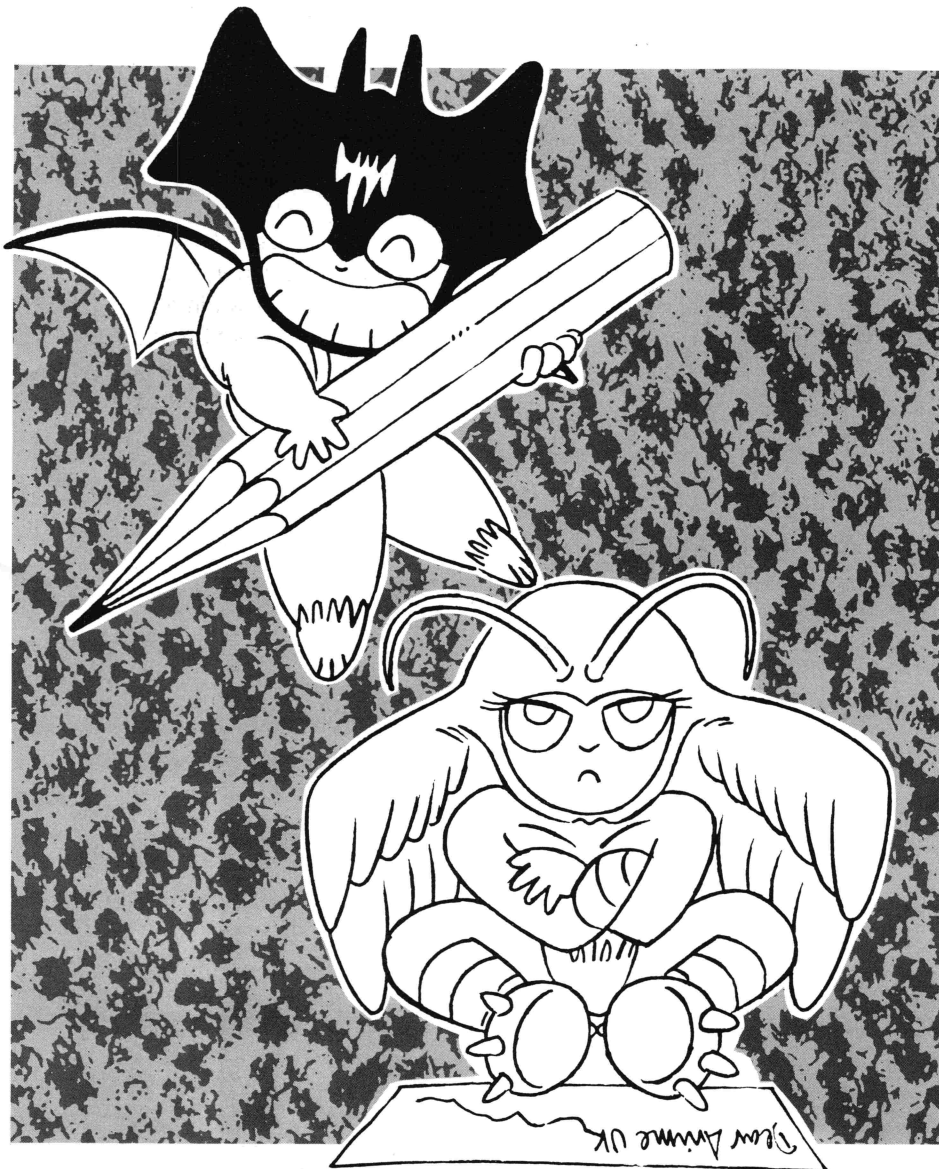
BRIAN CLARKE, Victoria, BC, Canada

HELEN : I'm really glad you enjoyed our recent issues so much and especially glad that our newer writers have come in for some kudos; one of the nicest things about this job is the uncovering and encouragement of the reservoirs of writing talent that are out there waiting to be tapped.

Konnichiwa McCarthy-san,

First of all let me congratulate you on your consistently well-produced magazine. Ever since I bought my first issue (#4) I've been looking forward to what the next issue will bring. Anyone who hasn't yet subscribed - do it!

I must mention Peter J. Evans' article in issue 9 - an interesting look at the subject of anime heroines from a completely different viewpoint. I hope we'll be seeing more from him in future issues. Your reviews of Doomed Megalopolis and Crying Freeman were also much appreciated. Now I know what to expect from this month's Manga Video releases. Only £8.99 each as well - you could have knocked me over with a cuddly Totoro! I must however take exception to Harry Payne's review of LENS MAN. What planet is this guy on? I admit that most of the animation was of a reasonable standard, but the soundtrack? Original or not, it wasn't in stereo; the mixing was worse than a 1930s B movie; and the dubbing sounded like the voice actors had used a can of beans and a piece of string! The Cray sequences, on the other hand, were too good - they stood out a mile from the rest of the animation, making a mockery of any sort of image continuity. The story itself is also far from inspiring, with the dubbing and the dialogue not doing much to redeem it. I haven't read any of E.E. "Doc" Smith's books, but if this production of LENS MAN is anything to go by I'd rather give them a miss! My advice is, go and buy an episode of BUBBLE GUM CRISIS instead. It may cost more, but at



least it's worth it!

Finally, congrats to Natasha Murray for her excellent cartoon in issue #8. I think we all know the feeling. Still, it looks like there's going to be a world-wide standard for the next generation of digital video transmission and recording. So all the PAL/NTSC/ SECAM hassle may soon be a thing of the past ...

Paul Russell, Wembley, Middx., UK

HELEN : Peter J. Evans is working on his first novel right now but maybe your letter will persuade him to take a break. As for your view of LENSEMAN, well, it's different strokes for different folks - you and Harry saw the same film, but you obviously didn't see it through the same eyes!

To Helen, Steve and Wil,  
ANIME UK is getting kudos all over the place in anime fandom here in the States, I can assure you. Your slick production values and crisp artwork by Steve and Wil really attract people to the shelves whenever the magazine is up there. Of course all the flash in the world won't save a poorly written and organised magazine - fortunately ANIME UK shines there as well with good writing and comprehensive,

informative articles on the latest good stuff in the SF/fantasy anime field and the welcome occasional article on manga and "American manga" such as Dirty Pair. The news and reviews are always helpful and the postcard freebies are a real treat. Dafydd Neal Dyar's 3 part MOBILE SUIT GUNDAM article is definitely a good example of a well-researched and wide ranging (or could that be S.I.D.E. ranging?) piece. I also highly enjoyed Pat Munson-Siter's article on TEKKAMAN BLADE. Now, here's something that I had no idea existed until I read about it in your magazine. And of course, the occasional dose of silly/droll uniquely British humour from the likes of Peter Evans and Danny Taffler and sprinkled elsewhere throughout makes it obvious from which side of the Big Pond this zine is coming from! "Live from Hell City" and "Live from ... Yokohama?!!" were hysterically funny and I couldn't help but think of John Cleese opening this one up with the now classic "And now for something completely different." Ja ne!  
Logan Darklighter , Campbell, CA, USA.

HELEN: The cheque's in the post, Logan ... seriously, thanks. We're glad you like us over there.

Dear Helen,

I was interested to read, in issue 8 of ANIME UK MAGAZINE, that the character of Semmerling in RIDING BEAN is named after her gun. The gun is a Semmerling LM4, in fact, unusual (and therefore easily recognisable) because, although it looks like an automatic, you have to manually operate the slide after each shot to cock it for the next, an operation usually done by the thumb of the non-trigger hand when using a two-handed grip - as seen in the anime.

The accurate portrayal of the variety of firearms featured in RIDING BEAN is one of the reasons I enjoyed it, since few writers/directors - of live action or anime - pay enough attention to this subject; they frequently equip characters with incorrect or inappropriate weapons, and are just as sloppy when it comes to weapons-related dialogue. Obviously Sonoda Kenichi is a gun fan also - difficult in a country where gun control laws are very strict. Sorry to sound like a train-spotter, but we all have our little interests, and I have to share these occasional insights with someone! Keep up the good work.

C. M. Rogers, Edgware, Middx., UK

Dear Helen,

About a week ago I bought the first part of BUBBLE GUM CRISIS. Not having seen a subtitled anime film before I didn't really know what to expect. Well, I have to say I was impressed. Since then I've bought BORN TO KILL and BLOW UP (both really excellent). When I took all three parts round to my nan and grandad's for something to watch after Sunday dinner, even my grandad was watching and enjoying them!

Well, the point of this letter is to ask you if there are any CD soundtracks on BUBBLE GUM CRISIS for songs like KONYA WA HURRICANE, MAD MACHINE, and the one at the end of BLOW UP - the electric guitar solo in that song is particularly good. If there are such CDs, where can I get them? How much would they cost?  
Glenn Jackson, Hornchurch, Essex, UK

HELEN : CDs are hard to find because UK shops and distributors don't import them. However a few specialist importers will order just one or two at a time for you, and a number of the American retailers in this issue's US Conventions Directory will happily mail order CDs to Britain. Although they aren't too expensive in Japan, obviously when you have to add on money changing costs and postage and packing it adds quite a bit to the cost. In the USA a CD can cost from around \$20-



35, or about £15-25, plus currency and postage and packing charges.

Dear Helen,

I want to comment on V.M. Wyman's in issue 9. I am not familiar with "Lupe" ever being used as Lupin's nickname, or indeed his ever using a nickname in either the manga or the anime - at least the anime produced between 1969 and 1989 (I haven't seen the more recent tv movies). The LeBlanc/Arsene Lupin case was actually one of my inspirations for going into law, and for seeking creative solutions in law. The Arsene Lupin mystery stories are quite obscure today in the United States (though not, interestingly enough, in Japan - there is even a bar in the Ginza named for the literary character), meaning that the heirs of the LeBlanc estate must be making very little money. If I had been involved in the case, I would have proposed that the name "Lupin" could be used by the anime producers in markets abroad only on the condition of a joint promotion with the original LeBlanc stories. After all, I had only heard of (and bought) the LeBlanc stories - which are often as good as Sherlock Holmes - because I had seen the anime. How else could one create a resurgence of interest in them? But perhaps my "creative solution" is nothing but the stereotypical American assumption that money is all-important. Perhaps the LeBlanc estate didn't LIKE the anime. As an anime fan, my response is "Huh?"

Carl Gustav Horn, Seabrook, Texas, USA.

HELEN : If one of our French readers has an address for the LeBlanc Estate's lawyers, please let me know and I'll send them on a copy of this letter - anything that gives us a chance to see more LUPIN III in the West is worth trying!

Dear Helen

First, thanks for creating a top class anime magazine! I would like to know if you can confirm if and when BBC 1 are going to broadcast TEKKAMAN BLADE and C4 showing NADIA: THE SECRET OF BLUE WATER. If they are, this could mean a HUGE number of new fans for anime. My only concern is that the dubbing actors do the shows justice and that they won't be mutilated like SCIENCE NINJA TEAM GATCHAMAN which became BATTLE OF THE PLANETS. I suppose though, even if my fears are realised, an edited version is better than nothing and will hopefully create a strong foundation and interest among viewers for more anime on TV. Speaking of anime in British TV, why not do an article on past shows. I can think of

BOTP (I think this must have been most people's first taste of anime!), The Mysterious Cities of Gold (what an epic series that was!), Samurai Pizza Cats, Pinnocchio. I'm sure there must have been others.

I recently saw a preview of a show on an old Japanese video. It looked VERY good and I'd really like to know what it is. Can you, or your readers, help me? It has art-work style and themes much like MID-NIGHT EYE GOKU, lots of slow motion, strobe light effects, sex and gore! It looks like it was set in modern Japan and the hero and heroine are fighting evil human characters who have a tendency to turn into repulsive monsters, just like John Carpenter's horror flick THE THING. Oh yes, there was an exploding 747 jumbo jet featured too! I know this is a bit vague but I hope you can shed some light on this title. The centre page posters are a very good idea. Keep up your good work!

HELEN : I'd like to be able to confirm if and when the BBC will show TEKKAMAN

BLADE but so far they haven't given me an answer on way or the other. I can tell you that, though Channel 4 were very impressed when they saw THE SECRET OF BLUE WATER, but felt it wasn't suitable for any of their currently available timeslots. It's therefore unlikely that they will screen it in the near future. Your skills as a clairvoyant would bear investigating - we have articles on MYSTERIOUS CITIES OF GOLD and GATCHAMAN slated for publication soon! With powers of prediction like this, I should be asking you what the BBC will do about TEKKAMAN BLADE! Your mystery show could be one of a number of candidates from the description, but the kanji you copied for us look as if they might be the ones for YOJU TOSHI, to be released later this year on Manga Video as MONSTER CITY. Even if it turns out not to be the one you're after, I don't think you'll be disappointed - it's a classic of its kind.

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We're always happy to receive letters and comments about A UK or anime in general but if you need a personal reply please send an SASE or 2 IRCs (overseas)





# アニメ **ANIME UK** MAGAZINE

**LET'S GO TO MAGICAL FESTIVE ISSUE!!**

**MANGA - American style**  
Anime UK talks to some of the leading exponents.

**THE GREAT DEBATE - Subbing vs Dubbing**

## **MYSTERIOUS CITIES OF GOLD**

One of the few anime series to have made it to British TV reviewed in detail.

**ON SALE • 10th DECEMBER**

## **ANIME GALLERY**

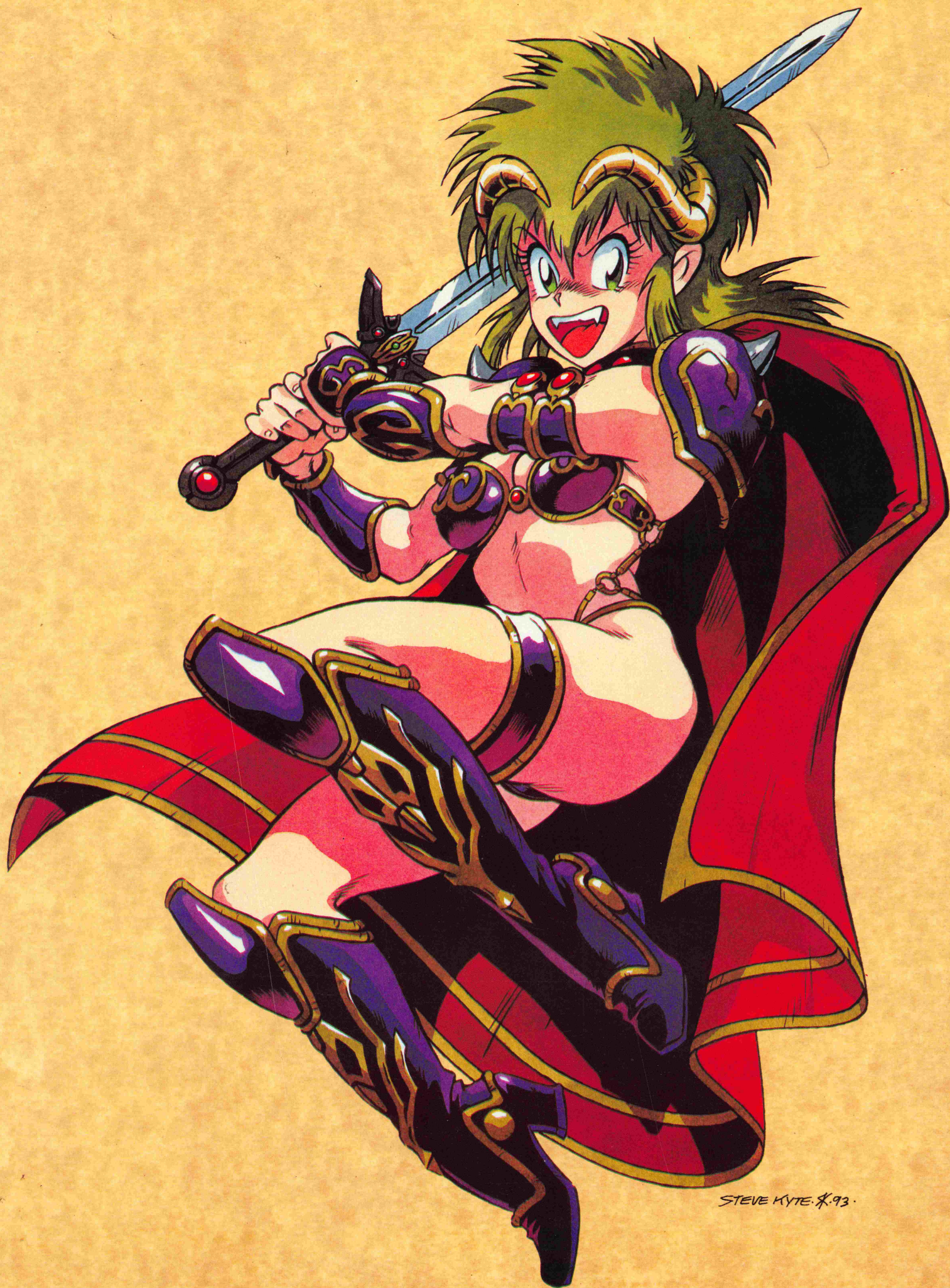
**OUTLANDERS** is the first professional creation of manga artist Johji Manabe, who won a competition for new manga talent and began a career as one of the most popular new stars. Studio Proteus' translation for Dark Horse Comics was one of the most successful translated manga releases of 1992. Now, **OUTLANDERS** the OAV is being released as an English dub by US RENDITIONS.

The feisty and dynamic heroine Princess Kahm of the Santovasku comes to Earth to conquer the planet but falls for one of the inhabitants, Tetsuya - much to the scorn of her friends and her own people. Their chequered love affair finally has the requisite happy ending - but not until the end of an action-packed romp mixing humour and tragedy (plus excess bloodletting!) to just the right effect!

**OUTLANDERS OAV** © Manabe/Tatsunoko/Nihon AVC/US Renditions

**OUTLANDERS** © 1992 Johji Manabe/Studio Katsudon - English comic version © 1992 Studio Proteus/Dark Horse Comics





STEVE KYTE. 93.





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